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## *Music Magazine*



FOREST VOICES

OCTOBER 1928

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# L I S T E R I N E



# WE ARE ONE

by  
Rosa Ponselle



At the close of one of my first singing lessons, my dear old maestro said to me: "Remember always to choose your accompaniment with care. Next to your own voice, it can be the greatest factor in your success."

At the time I was puzzled. What, I asked, had a piano to do with my success as a singer? But as the years passed, I learned the truth of my maestro's words. I sang with many pianos. But in all of them there was something missing. Something I cannot quite describe—call it sympathy of tone if you will, kinship of spirit. Until one day, shortly after I joined the Metropolitan Opera Company, I found what I was seeking. And the discovery was one of the happiest experiences of my life.

I had set out to find a practice piano for my home. I tried many different makes. Then, in the course of my rounds, I seated myself at a Knabe. I had not played a dozen notes before I realized that here was piano tone different from any I had ever heard before. A liquid eloquence seemed to reach the innermost recesses of my heart. I was strangely related, buoyed up. Before I knew it I was singing. Yet, as I sang and played, only one voice rose from the piano. The voice of the Knabe melted into my own. We were one—the Knabe and I.

And we have remained one. Wherever I sing—at home, on the stage of the Metropolitan Opera House, on the concert platform—the Knabe sings with me. Always its golden voice is an inspiration, urging me to do a little better than my best. And always it sensitively to sense the mood of my song, and to express that emotion in perfect harmony with me.

So today, when young singers come to me for counsel, I repeat the advice of my old maestro. Only now I add words of wisdom unknown to him. I can tell these young students not only the importance of accompaniment to a singer—I can tell them the name of the ideal piano for the singer—the Knabe.

You have only to hear the Knabe to know why Rosa Ponselle has made this piano her own. And why it is the choice of Maria Jeritza, of Martin Appell, Scotti, Ruffo, and many others. Why it is the official piano of the Metropolitan Opera Company. Why it is the instrument of Rosenthal's art, and of Orloff.

For instantly, you will sense the humanly pathetic quality that distinguishes the Knabe from all other pianos. Tone of appealing sweetness. A haunting beauty. Tone that echoes every emotion of your heart. Such as you seek in your piano.

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# Singers Will Find Valuable Additions to their Repertoires Among the Song Successes of these Four Celebrated Composers

Each month a similar page brings to Etude readers portraits and short biographical sketches of well-known composers. These biographies and lists of compositions will serve to give a better acquaintance with the distinguished contemporary composers whose beautiful songs are frequently used by teachers, concert artists, and church and non-professional singers in our foremost musical centers.

## EDUARDO MARZO



EDUARDO MARZO

EDUARDO MARZO, conductor, concert pianist and composer, was born in Naples, Italy, in 1852, where he studied music under that country's leading pedagogs. He went to New York in 1867 as a boy pianist and for many years conducted operas and concert companies. He was also accompanist to numerous great artists on tour in America. In later years he became well known as an organist of note in several of the largest churches of New York, and it was during this time that he turned his attention to composition and vocal teaching.

He has produced many noteworthy compositions, among which are eight Masses and other works for the Catholic service, a number of anthems and sacred songs, and a long list of secular vocal numbers which have met with great favor throughout the country wherever they have been used in repertoires of the leading vocal artists.

Cat. No.	Range	Gr. Price
12501 Dream of Heaven.....	E flat—a flat	3 1/2 .50
12502 Dream of Heaven.....	c—F	3 1/2 .50
12503 Dream of Heaven.....	b flat—E flat	3 1/2 .50
16092 Fairest Lord Jesus.....	b—E flat	3 .40
16091 Fairest Lord Jesus.....	d sharp—g	3 .40
16563 Good Night, Op. 161.....	d—g	3 .40
16564 Good Night, Op. 161.....	b flat—E flat	3 .40
18346 Lead On, O King Eternal.....	c—F	3 .35
18347 Lead On, O King Eternal.....	a—D	3 .35
17849 (O) Divine Redeemer, Op. 176.....	E flat—g	3 .40
17850 (O) Divine Redeemer, Op. 176.....	c—E	3 .40
18337 (O) Master, Let Me Walk with Thee.....	d—F	3 .35
18338 (O) Master, Let Me Walk with Thee.....	b flat—D flat	3 .35

## WILLIAM M. FELTON



WILLIAM M. FELTON

WILLIAM M. FELTON was born in Philadelphia in 1887 and began the study of piano and organ at the age of twelve years. He inherited a great love and talent for music from his father who was an exceptionally good pianist and singer. Theory and composition were studied under Alexander Matthews and his first composition was produced at the age of fifteen—a Wedding March on the occasion of his grandparents' golden wedding anniversary. After spending several years in the West during which time he was engaged in orchestra work and in studying orchestration, he returned to his native city and devoted his time largely to composition. He has produced over fifty numbers for piano, voice, violin, cello and in addition several anthems. His unusual talent for composition including a truly melodic strain has been reflected in all his works, especially in the many delightful songs which he has produced.

Cat. No.	Range	Gr. Price
17758 Arline, An Irish Love Song.....	d—F	3 .40
18045 Arline, An Irish Love Song.....	b—D	3 .40
23277 Be Near Me, Father.....	E flat—g flat	3 .60
23278 Be Near Me, Father.....	c—E flat	3 .60
18032 Dream Ships.....	E—F	3 .40
17914 Little Georgia Rosebud, A Southern Lullaby.....	d—E flat	3 .40
17503 Rose to Remember, A.....	d—g	3 .45
18044 Rose to Remember, A.....	c—B	3 .45
17756 Rose to Remember, A.....	c—E	3 .45
18031 Some Day I'll Understand.....	E flat—F	3 .45
17913 Why I Love You.....	E flat—F	3 .45
22822 Would God, I Were the Tender Apple Blossom.....	b—g	3 .40
22823 Would God, I Were the Tender Apple Blossom.....	a—F	3 .40

## DREAM OF HEAVEN

No. 12502 By EDUARDO MARZO Price 50 cents

Through Thee our Dream of Heav'n comes true, Ho-san nal Ho-

san-nal To Thee our praise on ring! a tempo

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## OL' CAR'LINA

No. 16824 By JAMES FRANCIS COOKE Price, 50 cents

Ol' Car'lina a, dear Car'lina a, East ly in do morn.

Ol' Car'lina a, my Car'lina a, Back where I was born.

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## ARLINE

No. 17758 By WILLIAM M. FELTON Price, 40 cents

I love the rose, no sweet-er grows, On an-y man's na-tive

heath, I love the heav-en, the sea be-neath; I love two

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## SUNSHINE IN RAINBOW VALLEY

No. 23341 By BERNARD HAMBLEY Price, 50 cents

Sun-shine in Rain-bow Val-ley, Ros-es with frag-ance rare,

Sweet flow'rs of ten-der mem'ry Bloom in that gar-den fair.

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## JAMES FRANCIS COOKE

JAMES FRANCIS COOKE, accomplished composer, editor, linguist and playwright, is a native of Bay City, Michigan, where he was born in 1875. He was educated in the schools of Brooklyn and New York City, where he began the study of music, taking advanced work in Germany at Wurzburg University and the Conservatory.

For several years he wrote for the famous musical papers in Germany, founded by Robert Schumann and Richard Wagner. Upon his return to America he was engaged in teaching and journalism in New York City. In 1907 he became Editor of THE ETUDE; in 1918 President of the Presser Foundation and in 1925 President of the Theodore Presser Company.

In addition to numerous books on music he has written dramas, essays, poetry and numerous musical compositions some of which have been unusually successful. Among his compositions his songs have taken rank with the works of leading contemporary writers and several of them frequently appear on the programs of the country's leading singers.

Cat. No.	Range	Gr. Price
16671 Breath of Allah, The.....	c—E flat	4 .40
15420 King Solomon and King David.....	c—E	3 .30
17598 Laughing Roses.....	c—E	4 .45
9466 Love's Good Night.....	E flat—E flat	3 1/2 .40
9500 Love's Good Night.....	c—C	3 1/2 .40
19208 Nile Night.....	c—F	3 .40
19230 Nile Night.....	a—D	3 .40
16824 Ol' Car'lina.....	E flat—F	3 .50
17693 Ol' Car'lina.....	c—D	3 .50
16435 Only to Live in Your Heart.....	F—F	3 .45
8870 Persian Serenade, Op. 1, No. 2.....	E—E	3 1/2 .50
14922 Rose of Killarney.....	E flat—g	3 .45
15930 Send Me a Rose from Homeland.....	d flat—E flat	3 .45
15931 Send Me a Rose from Homeland.....	E flat—F	3 .45



JAMES FRANCIS COOKE

## BERNARD HAMBLEY

BERNARD HAMBLEY, talented English song writer, was born in Yeovil, Somerset, England, in 1877. He received a private school education and before starting out in the field of musical composition, he had but ten months training on the piano. Mr. Hambley came to America at an early age and soon established himself in this country as a song writer of unusual ability, by virtue of several numbers which almost immediately became recognized as possessing unusual merit by leading vocal artists. In addition to a number of delightful secular songs, he has to his credit several vocal compositions of a sacred nature which are used extensively.

Cat. No.	Range	Gr. Price
19934 His Almighty Hand.....	E—g	3 .50
19935 His Almighty Hand.....	c—E flat	3 .50
23370 Love's Perfect Song.....	F—g flat	3 .50
23371 Love's Perfect Song.....	d—E	3 .50
23372 Love's Perfect Song.....	c—D	3 .50
22814 Rose of Love, The.....	E flat—f	3 .40
22815 Rose of Love, The.....	c—D	3 .40
23341 Sunshine in Rainbow Valley.....	E sharp—g	3 .50
19947 Sunshine in Rainbow Valley.....	E—g flat	3 .50
19948 Sunshine in Rainbow Valley.....	c sharp—E flat	3 .50

The range of each song is indicated with small and capital letters. The first letter is the lowest note in the song and the second letter is the highest note. A small letter tells that the note is below or above the staff and the CAPITAL letter tells that it is on a line or in a space within the staff.



BERNARD HAMBLEY

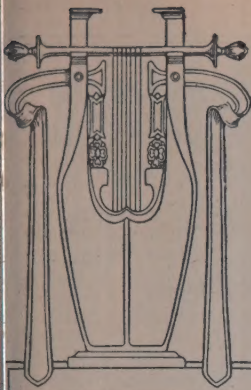
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## THE ETUDE MUSIC MAGAZINE

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor.....JAMES FRANCIS COOKE  
Ass't Editor.....EDWARD ELLSWORTH HIPSHER

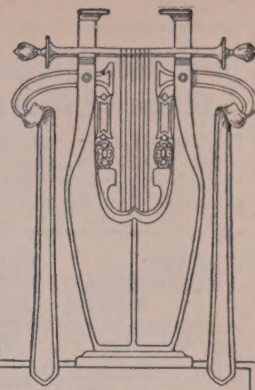
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FRANZ SCHUBERT

## THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere



JOSEF HAYDN

ONE HUNDRED AND TWENTY THOUSAND VOICES, from many nations, and which is undoubtedly the largest chorus ever assembled, joined in the unaccompanied singing of Schubert's hymn, *Oh, God Almighty, Hear Our Prayers*, on June 20, during the centennial commemoration of the master's death. "Schubert Week" is to be celebrated throughout America during November 18th to 25th. Full information as to programs and other details may be had from National Headquarters, Schubert Centennial, 1819 Broadway, New York City.

A GREAT NATIONAL CHORUS of two hundred and fifty of the best singers of London's vocal societies is being formed by the British Broadcasting Company, for the purpose of producing large choral works with prominent conductors and soloists.

A LONG DISTANCE CONCERT took place in Potsdam, Germany, at the end of June, when the conductor, Erich Fischer, stood alone on the stage and directed an orchestra in another city at a chorus hundreds of miles away. The combined use of the radio, telephone and loud speaker made this possible.

THE GOLD MEDAL FOR PIANO PLAYING in the recent Bournemouth (England) Festival is reported to have been won by a blind pianist of seventeen years. He played the "Emperor Concerto" of Beethoven, which he had memorized in two days of listening to phonograph records and then prepared for rehearsal with the orchestra.

EIGHTY-SIX ENGLISH ORGANISTS have held an important post for forty years or longer, according to a list which recently appeared in the *Musical Times* of London. Of these, Dr. Henry Edward Ford (all Fords do not create "Lizzies") is the list with sixty-seven years (1842-1909) of service as organist of Carlisle Cathedral. Dr. William Child is a close second, with sixty-five years as organist of the Chapel Royal and of St. George's Windsor.

THE NATIONAL ASSOCIATION OF ORGANISTS held its twenty-first annual convention at Portland, Maine, from August 27th to 31st. Dr. Harold William Thompson, of the New York State College for Teachers, was the closing speaker. Organists appearing in recital programs on the City Hall Organ were: Dr. Nicholas Mauro-Cottone and Charlotte Mathew Lockwood, of New York City; Charles Baker, representing the Canadian College of Organists; Charles Raymond Cronham, municipal organist of Portland; Henry S. Fry and Alexander McCurdy, Jr., of Philadelphia; and Adolph Osterman, of Memphis, Tennessee.



OLIVER DENTON

OLIVER DENTON, American pianist, and assistant teacher to the eminent M. Isidor Philipp, of Paris, lost his life on July 19, in a fire which destroyed the new Salle Pleyel of Paris. Born forty-two years ago, at Hempstead, Long Island, Mr. Denton finished his musical education in Paris and Berlin.

His professional debut was with the Berlin Philharmonic Orchestra, in 1913; since which time he has played with many of the leading orchestras of both continents.

AN INTERNATIONAL CHAMBER MUSIC SOCIETY has been formed in Madrid, for the purpose of facilitating cooperation between Spanish and foreign artists. Quartets by Frank Bridge and Dvořák were on the first program.

OF OPERAS PRESENTED IN GERMANY during the season of 1926-1927, "La Bohème" led, with two hundred and sixty-one performances in forty-six theaters; Augén d'Albert's "Tiefdahl" held second place, with two hundred and forty-two performances in fifty-one theaters; while "Der Rosenkavalier" of Richard Strauss, as a weak third, with one hundred and seventy-eight times, in thirty-eight theaters. What has become of the great "Richard of Bayreuth?" And where are America's fifty-one theaters housing opera?

MASCAGNI is reported to have completed an operetta, of which the libretto is by two Viennese writers. The work will be presented in Berlin, Brussels and Milan, during the coming season.

REVIVALS OF ALL-BUT-FORGOTTEN MASTERPIECES, seems to have taken hold of the musical world. Thus in June we had in London a gala performance of Handel's "Solomon" by the Royal Philharmonic Society with its own "Choir," under the baton of Sir Thomas Beecham, and with the King and Queen present. The Royal Philharmonic Society is unique in having its own Royal Philharmonic Choir of three hundred highly-trained singers to sustain any desired performances of choral symphonies or of oratorios. In the same month the *Società del Quartetto* of Bologna, Italy, gave in that city a "carefully prepared" performance of Monteverdi's "Orfeo," of antiquarian operatic interest. Also, the aristocratic old *Accademia Filarmonica* of Turin has given, with no less than nine of the Italian Royalty present, a program of unpublished manuscripts of the sixteenth and seventeenth centuries.

THE BUDAPEST SYMPHONY ORCHESTRA has recently celebrated the seventy-fifth anniversary of its founding. In connection with this event it made a tour of the capitals of Europe. An event of special interest was its playing in Paris and London under the baton of the eminent Hungarian pianist, Erno Dohnanyi.

ERNEST URCHS, musician, amateur pianist of unusual ability, and for thirty-four years associated with Steinway & Sons, passed away on July 12th. Mr. Urchs was an influential member of the music trade of the world. He counted among his friends some of the greatest living musicians, including Paderewski, Rachmaninoff and Josef Hofmann.

PARIS for a time this spring became the musical center of the world. Besides her own Opéra and Opéra Comique, there was the Vienna Opera Company. Along with her own orchestras with their resident leaders and such guest conductors as Bruno Walter, Serge Koussevitsky, and others, there were the Amsterdam Concertgebouw under Willem Mengelberg and the Berlin Philharmonic Orchestra under Wilhelm Furtwängler, with recitals from over all the globe.

PAUL ROBESON, an American Negro baritone, singing chiefly unaccompanied Negro spirituals, is drawing thousands to hear his programs in London.

THE AMERICAN GUILD OF BANJOISTS, MANDOLINISTS AND GUITARISTS met at Hartford, Connecticut, for a convention from June 10th to 14th. This was the twenty-seventh meeting of the organization, and members were present from Canada to Georgia and from the far West.

G. D. CUNNINGHAM, city organist of Birmingham and one of England's foremost concert interpreters of music for "The King of Instruments" is announced for a tour of American musical centers, early in the coming winter, under the honorary auspices of the National Association of Organists. Born in London and educated, musically, at the Royal Academy of Music and the Royal College of Organists, at the early age of eighteen he was appointed organist of Alexandra Palace, where he gave more than one thousand recitals on the magnificent Willis organ. Since 1924 he has been both city organist of Birmingham and organist of the University of Birmingham.

## New Ideals, New Standards, New Achievements, New Heights

This October issue points the way to the loftier standards we have set for "The Etude Music Magazine." From many standpoints—Educational Value, Human Interest, Practical Help, Artistic Appearance, New Inspiration—members of our staff are united in believing that it ranks as one of the very finest numbers yet presented—"A new high-water mark."

Because of these achievements we are asking a great favor of our loyal friends. Will you not, in the interest of musical art in your community, make this month a special effort to draw the attention of other musical people to the new standards of excellence set in this issue of "The Etude?" Every new regular "Etude" reader or subscriber means an expansion of musical interest in your community.

THE PERFORMANCE OF HAYDN'S EIGHTY-THREE STRING QUARTETS, in chronological order, in a series of twenty-six programs at the Royal Academy of Music, in London, came to a brilliant close amidst showers of bouquets and applause, on June 28th. This memorable, and probably unprecedented, achievement was accomplished by four young artist students of the institution, the Misses Phyllis Macdonald (first violin), Adna Ryerson (second violin), Winifred Copperwheat (viola), and Joan Mulholland (violinello), whose ages average twenty. What a romantic experience—to be able to follow the master from the experimental efforts of his earlier quartets to those glorious masterpieces of his last years!

BACH'S "CHROMATIC FANTASIA AND FUGUE" is being orchestrated by Fritz Reiner, conductor of the Cincinnati Symphony Orchestra. It will be used by that organization in the coming season.

THE SYMPHONY SOCIETY OF QUEBEC, CANADA, has celebrated the seventy-fifth anniversary of its foundation by a gala concert, in which was included a work of Joseph Vézina in posthumous homage to the late founder of the organization.

THE AMERICAN OPERA COMPANY, with its new headquarters established in Chicago and under the patronage of The American Opera Society of Chicago, began rehearsals on August 15th. Besides a season in Chicago, already groups are organized in ten other cities to guarantee short seasons of Opera in English. Each of these communities will be represented on the General Board of Directors—a move heartening to American composers—when one of their works has been included in the repertoire.

THE FEIS CEOIL, an association founded in 1895, for the promotion and study more especially of the native music of Ireland, held its thirty-second annual festival from May 14th to 19th, in Dublin. This year there were one thousand and thirty-two entrants in its competitions. Through these have been discovered such talents as those of John McCormick as well as of Marguerite Sheridan who is so popular with operatic audiences in both Italy and England.

A NATIONAL ITALIAN FOLKLORE CONGRESS was held at Florence, in June, under the auspices of the Federation of Fascisti.

SIR HENRY COWARD, who will be seventy-nine in November, has relinquished his position as conductor of the Leeds Choral Union, with which he has been associated as leader for twenty-three years. The great Leeds Festival has long been one of the outstanding musical events of the world. There many choral masterpieces have had their first hearing; and in all these accomplishments Sir Henry has been a moving spirit. In fact he has been one of the great forces in sustaining British supremacy in the choral field of music.



THE BOY SCOUT BAND of Springfield, Missouri, with three hundred and sixty-five members, boasts of the largest membership of any similar organization in the United States. Its size and training are due to the enthusiasm of Lester C. Cox, a prominent business man and ardent musical amateur.

(Continued on Page 803)



## The Latest in New and Modern Piano Solos

Progressive Teachers will use these pieces in their classes this Season. A thematic containing these Piano solos will be sent to Music Teachers, free upon request.

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A SUMMER ROMANCE, R. M. STULTS  
AS I DREAMED . . . . . RUTH VINCENT  
BOAT RIDE ON THE LAKE, . . . . .  
WM. A. TAYLOR  
DOWN IN THE DUNGEON, . . . . .  
WALTER ROLFE  
ECHOES FROM THE PINES, . . . . .  
R. M. STULTS  
FAIRY KISSES . . . . . CHESTER NORDMAN  
FRAGRANT LILIES, SALVATORE ARNO  
IN A MOONLIT GARDEN, . . . . .  
J. M. BALDWIN  
IN MAY TIME, . . . . . SALVATORE ARNO  
KEEPING STEP MARCH, R. M. STULTS  
MAVIS . . . . . CHARLES HUERTER  
NODDING TULIPS, CHESTER NORDMAN  
PEACEFUL THOUGHTS, E. MEINARDUS  
SKY BLUE WALTZ, . . . . . WALTER ROLFE  
TARENTELE IN D MINOR, . . . . .  
BARNARD LEVIN  
THE TOY WINDMILL, WM. A. TAYLOR  
THE VOLUNTEERS MARCH, . . . . .  
GEORGE F. HAMER  
TWILIGHT IN THE WOODS, . . . . .  
WALTER A. LEHLEITNER  
TWILIGHT MELODY, GEORGE F. HAMER  
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"Music for Everybody"



## Contents for October, 1928

World of Music	723
Musical Education in the Home	M. W. Ross 725
Can You Tell?—Quiz	726
Mastering Irregular Rhythms	G. Brownson 726
Page Turning for Pianist	P. H. Pittenger 726
Musical Home Reading Table	A. S. Garbett 735
Questions and Answers	A. de Guichard 737
Editorials	739
Music in the City of Flowers	J. F. Cooke 741
System in Study and Practice	Dr. A. W. Patterson 742
Evolution and Piano Playing	I. Philipp 743
Marriage at Cana (Etching)	744
The Story of the Ballet	T. B. Galloway 745
Schumann as Educator	E. Redenbacher 747
The Nutcracker Suite, Part II	V. Biart 748
The Most Curious Page in American Musical History,	
H. Kwiatanowski	749
Master Discs	P. H. Reed 750
Prerequisites for the Accompanist	E. H. Nickelsen 750
How to Get Up a Rhythmic Band	I. T. Spiller 751
The Rhythmic Orchestra, Part II	J. L. Vandevere 751
Acquiring Exceptional Speed	A. A. Whitol 752
Encourage Older Students	F. Wright 752
The Late Pupil	O. Delahaye 752
Band and Orchestra Department	V. Grabel 753
Important Lessons From Great Conductors	D. Mattern 753
School Music Department	G. L. Lindsay 754
Taking Music to Rural Schools	J. H. Jollief 754
Teachers' Round Table	C. G. Hamilton 755
Master Lesson on Schumann's Novelette	A. Foote 756
Educational Study Notes	E. A. Barrell 775
Singer's Etude	776
Organist's Etude	778
Organ Questions and Answers	H. S. Fry 780
Violinist's Etude	R. Braine 782
Violin Questions Answered	R. Braine 784
Two Necessities for the Successful Music Student,	
M. E. Williams	787
Letters from Etude Friends	787
A Great Prize Contest	787
Missed Lesson Cards	E. A. Bertl 789
Different Piano Touches	W. F. Erlandson 789
Musical Books Reviewed	791
Junior Etude	E. A. Gest 793
Junior Educational Study Notes	E. A. Barrell 796
The Last Chapter	H. E. Saulpaugh 796
Answers to "Can You Tell?"	796

### MUSIC

<b>Fascinating Pieces for the Musical Home</b>	
Forest Voices	J. F. Cooke 729
The Little Rogue	R. Krentzlin 730
Pomponette	H. Schick 730
Love's Refrain	W. Aletter 731
Love Light	C. Kohlmann 732
<b>Classic, Modern and Contemporary Master Works</b>	
Dance of the Odalisque	C. A. Bossi 757
Novelette in F	R. Schumann 758
Hallow'en	C. Burleigh 761
Fantaisie-Rhapsodique	Mana-Zucca 762
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The Lotus Flower (Vocal)	R. Schumann 767
Dance Hongroise (Four Hands)	P. DuVal 768
Romance (Violin and Piano)	P. W. Orem 770
Minuet, from the Symphony in E Flat (Organ),	
W. A. Mozart	773
<b>Delightful Pieces for Junior Etude Readers</b>	
Jolly Darkies (Rhythmic Orchestra)	K. Bechter 797
Grandfather's Clock	M. Paldi 798
Turkey in the Straw (Four Hands),	
American Dance Tune	798
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## MUSICAL EDUCATION IN THE HOME

Conducted by  
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Again, We Prefer Gentlemen

IN THE August issue we gave our space in this department, with genuine pleasure, to the male members of THE ETUDE family, when we broadcasted a duet of letters from fathers who were vitally concerned with the musical education of their children. This month we again welcome the opportunity to give further preference to the gentlemen of the family. We present the solo voice of a worthy young man, and enlarge the scope of our fathers' ensemble.

#### Self Analysis Prescribed

M. P., Iowa. Your letter is interesting for many reasons, but principally because it presents the age-old question, "to be or not to be." However, you do not state your age nor give me any idea of what it may be, and therefore I cannot judge how serious this period of discouragement may be. Further, you do not state your purpose or intention in studying music—that is, how far you propose to pursue the subject, whether you hope to be a professional pianist, a teacher, or are merely studying for the pleasure it may give you and for its cultural value. All of these things must necessarily influence my answer to your questions.

You state at the outset that you have been taking lessons now for a period of eight months, after a neglected period of four years, having previously had something over two years of study.

First let me say that in most cases three years' work on the piano is really insignificant. Even with considerable industry and application you could hardly expect to be doing very advanced work. Again, if you have "neglected the piano for four years," you should not expect to restore your proficiency and advance very much, in a brief period of eight months. Your complaint is a common one. You "watch others who are progressing faster" and compare your own work and become discouraged, when those "others" are pursuing music with seriousness of purpose, without periods of interruption, with perhaps complete self-sacrifice and devotion to the art, and with less care about the sort of show they are making in their progress than about the real joy they are getting from the study.

I doubt that your teacher is "stringing you along." I imagine he states the truth when he tells you "again and again that you are impatient." If he has plenty of pupils, as you say, he would not be "stringing along" one who, admittedly, is not a credit to his efforts.

As I see it your impatience to succeed is your greatest handicap. Know this: if one makes an artistic success of any branch of music, the first several years' work must be painstakingly and carefully done, with no undue haste.

My advice to you is that you go into a period of self-communion and self-analysis. Find out from yourself your purpose in study, just what you intend to do with the art, and then place complete confidence in your teacher and work to this end, *concentrating* on the beauty and privilege of each day's offering as you reach out for the next.

While a desire to excel is laudable, it should not be your guiding impulse in the study of music. Music should put into your life peace and joy. It should be to you a comfort and inspiration. Until you get this attitude towards it and purge yourself of the spirit of rivalry of your associates and mistrust of your teacher, you cannot expect to make satisfactory progress.

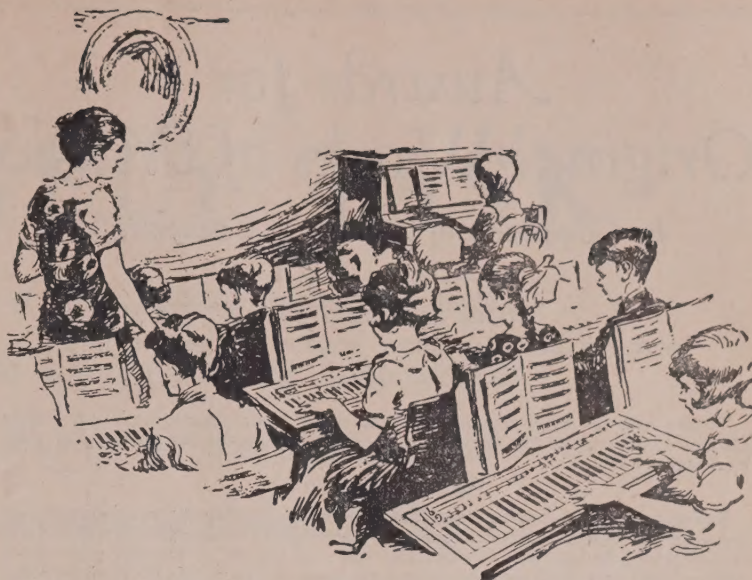
#### Developing Absolute Pitch

THE THIRD of this trio of interesting and interested fathers offers a really constructive idea. He is himself engaged in orchestral work and desires to develop in his toddling son absolute pitch. With this end in view he has pasted upon each A on the piano keyboard a bright colored paper disc—red, green, purple, yellow, and has taught his tiny child to sound those keys by calling his attention to the discs over and over again. Now the child observes these bright colors and habitually strikes these keys and no others. By repeatedly sounding A on his violin the father is reinforcing the pitch the child gets on the piano, and he hopes by this experiment to develop in the child the sense of absolute pitch.

In this materialistic and money-mad age it is a surprise and a delight to get a letter from a young man, in Ohio, who is at present holding a responsible position but who writes that "ever since my High School days I have had a desire to teach public school music, but have not been able financially to study. However, it is different now." He goes on to state that with his present position, and by exercising economy within the next two years, he can realize his ambition. He feels that he "can make a success of public school music, because I believe music is my calling and that this is the branch I have always wanted to follow." His only fear is that he may be "too old to enter the field." He has studied the piano for several years so he is not without a foundation. He seeks advice (which has been given him with pleasure) upon recommended reading and study during this period of waiting.

The excerpts from his letter are published merely to show that large class of pessimists who believe that the days of ideals have past that we still have young people who deliberately choose to take for

(Continued on page 796)



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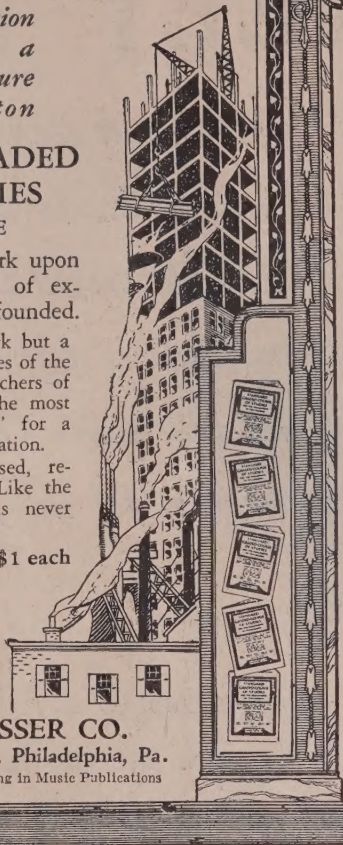
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(See other SCHIRMER advertisements on pages 784, 791 & 807)

## Two Centers in Piano Playing

By MARY T. FOLTA

AN arpeggio passage of both black and white keys is quite difficult. Some of the tones persist in remaining indistinct and others are entirely missed; just a few are clear and sparkling.

A point well worth remembering is that the center of the finger must strike the center of the key. If you strike the key with the edge of the finger, not only the finger becomes sore, but also the tone is not as loud as the one struck with the center of the finger. Moreover, by having the two centers meet, the tone produced is richer in quality. Also, the strain on the finger is reduced.

If the center of the finger tip is used there is a balance, and where there is balance there is no strain. In all playing, scale work or otherwise, always insist in striking the center of the key with the center of the finger-tip.

If the hand is physically defective, in so far as the fourth finger curves towards the third instead of pointing straight out, it can be cured to a great extent by practice.

Practice very slowly the following:

C D E F G	G F E D C	} Left Hand
5 4 3 2 1	1 2 3 4 5	
C D E F G	G F E D C	} Right Hand
1 2 3 4 5	5 4 3 2 1	

Take each hand separately. When the fourth finger is to strike, watch carefully that it strikes in the center.

Another good exercise is to hold C-E with 5-3 fingers and let the fourth finger strike D, slowly, several times. This is for the left hand. The right hand takes E-G with 3-5 fingers and strikes F with fourth finger. If there is a feeling of strain, stop and rest. In fact, you should never do a new exercise very long at a time. Stop frequently to rest the physical self, think over what you are striving for, and note in how far you have succeeded.

Many weaknesses in technic can be traced to just this simple fact, that the center of the finger-tip does not meet the center of the key. Balancing is the one thing for which to strive in piano playing. As long as you balance every move, so long all is well, but lose your balance and you find trouble.

## Simplifying Note-Reading

By OLIVE MULL

FIRST we'll take the "D's"! Where do you suppose they are! Right there between those two long black keys, like Johnny between papa and mamma. Let us see how many we can find. Why there's one, and there's another, and another, and another! Now let's try some other keys—the "G's" and "A's". There they are, between the three black keys, and G below the A. There must be ever so many of these, too. Let's see if we can find them. Sure enough—here's a G, and here's an A! But we must go up the whole key-board to be sure we have not missed any.

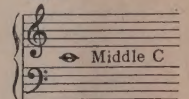
There is another key that we haven't learned about as yet. It has a longer name and there is only one with just that name on the whole key-board. It is called "Middle-C." Why should it be called that? Let's count and see if it is the middle key on the key-board. No, because there are twenty-eight white keys above it and only twenty-three keys below it. So that can't be the reason it is called "Middle-C."

But let us see how it looks in its other home, on the staff.

Here are eleven lines and C is right in the middle! And the staff has been

pulled apart a bit so that we can see very plainly that there are five lines above and five lines below the staff.

Ex. 1



These five lines above the staff are called Mrs. Treble Clef and the five lines below Mr. Bass Clef. The Middle C is their little boy. Daddy Bass Clef sings down low just like your daddy. Let us listen to the G way on the bottom line of the ladder. Then let us go on climbing up the rungs of Daddy Bass Clef's ladder. Up we go—G, B, D, F, A, Middle C, and then we come to Mamma Treble Clef's ladder. We go right on up—E, G, B, D. And here we are right at the top of the treble clef. After while we shall learn that the space between the rungs have names, too, but for a while we shall look just at the lines.

So now we know how to find Middle C in both his houses, and we can find ever so many other notes besides.

## The Young Beginner

By HAROLD MYNNING

VERY often the teacher experiences difficulty when the young beginner comes to the studying of pieces. He can usually play the left hand or the right hand alone but finds the playing of both hands together too involved.

I have found that a good way to avoid this difficulty is to proceed as follows. Assign a half page—more or less as the case may be—of the new piece for the next lesson. In your presence let the pupil play over slowly and carefully each hand's part alone. After he has learned to play them separately quite well, tell

him that you are going to ask him to play over only the first measure or two with both hands. This immediately banishes the fear so many young beginners have of playing with two hands. Furthermore, it increases concentration.

The principle reason why this manner of approaching the difficulty of playing with two hands is efficacious is that, by mastering a very few measures at a time, the young pupil has the key which will enable him to master the whole piece. Of course this method is not advocated for more advanced students who are able to practice without supervision from the guide.

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*mf ben cantando*

*crescendo*

*crescendo*

*ritard.*

*a tempo*

*crescendo*

*poco agitato*

*Fine*

*ritard.*

*a tempo*

*allargando*

*decrescendo*

*molto rit.*



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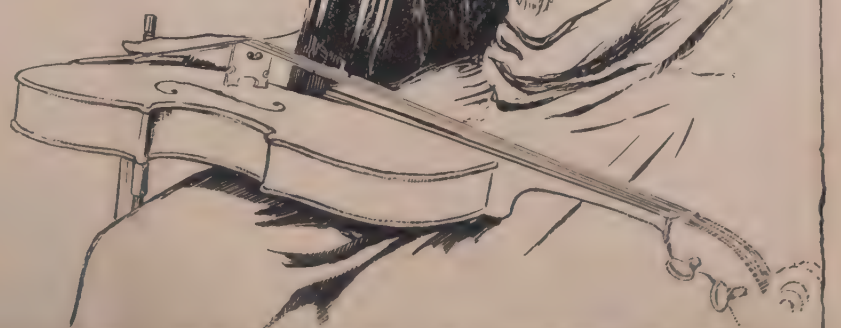
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THE MUSICAL HOME READING TABLE

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Conducted by  
A. S. GARBETT

Eighteenth Century Italian Opera

AS EVERYBODY knows, Handel failed as an opera composer, yet succeeded in oratorio. Perhaps the rigidity of the laws relating to the musical form of opera designed by Hasse and Porpora was too much for even his great genius. Rockstro, the English musical historian, gives the following account of these laws.

"The custom of the time demanded the employment of six characters only—three women and three men—though, in cases of necessity, the presence of a fourth man was tolerated, or a woman was permitted to take a man's part. The First Woman (*Prima Donna*) was always a high soprano, the second, or third, a contralto. The First Man (*Primo Uomo*) who represented the hero of the pieces, was of necessity an artificial soprano, even though he might be destined to play the part of Hercules or Agamemnon. The Second Man was either an artificial soprano or a contralto. The Third was sometimes a tenor; the Fourth, if present, was nearly always either a tenor or bass. But it was not at all unusual to confine all the note parts to artificial sopranos or contraltos, without the aid of either tenor, baritone or bass.

"Each principal character claimed the right to sing an air in each of the three acts of the drama. The airs confided to them were divided into five distinct classes, each distinguished by certain unvarying characteristics, though the indispensable

*Da capo* was common to them all. . . .

"Each scene ended with an air of one or the other of these classes, but no two airs of the same class were ever permitted to succeed each other. The hero and heroine each claimed a grand scena preceded by an accompanied recitative and usually sang together in at least one duet; but trios and quartets were rigidly excluded, though the last act always terminated with an ensemble in which all the characters took part."

It was because of the strictness of such rules as these that Gluck instituted his celebrated reforms of opera in Paris about the time Handel was in London, still more or less abiding by them. Gluck broke down the tyranny of the singers over the composer, making his music more subservient to the emotional expressiveness of the drama.

The work was all to do again, however, by the middle of the 19th century, when the singers once more dominated the stage, forcing composers to construct the music dramas in line with their needs, after the Italian model set by Rossini and others. This time it was Richard Wagner who crashed through the absurd conventions that had grown up like weeds about the nobler forms established by Gluck. The impetus of his work is felt still in our own day.

Clara Schumann's Hands

THE "Memoirs of Eugenie Schumann," daughter of Robert and Clara Schumann, contain many intimate touches that are delightful. Eugenie remembers little of her father who died while she was very young. Her memories of her mother include the following, which reminds us that even before her marriage to Robert Schumann, Clara Wieck was a famous pianist:

"From her childhood she had been accustomed to take care of her hands. She was never allowed to lift any weight, and had to renounce every occupation which

might have induced the slightest stiffness; she gave up the crocheting of handsome bedspreads, which had been a favorite pastime of hers, during the afternoon tea-hour.

"Whenever she was in the garden she wore gloves with the tips cut off. I never could help regretting the decapitation of handsome suédes. One of the few pieces of needlework which my mother ever did was the stitching round of the cut fingers of these gloves, when she would use a coarse needle and a very long thread."

Beethoven's Mother

"FISCHER describes Madame von Beethoven as a 'handsome, slender person,' says Thayer in his biography of Beethoven, and tells of her 'rather tall, longish face, a nose somewhat bent, and earnest eyes.' Caecilia Fischer could not recall that she had ever seen Madame van Beethoven laugh; 'she was always serious.' Her life's vicissitudes may have contributed to this disposition—the early loss of her father and of her first husband, and the death of her mother scarcely more than a year after her second marriage."

To these troubles, of course, may be added the fact that her husband, the brother of Ludwig, turned out to be a harsh and despotic drunkard, that she was

the mother of nine children, six of whom survived and had to be somehow fed and clothed, and that she was tuberculous.

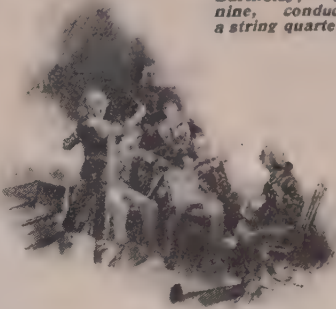
Yet, says Thayer, "Wegeler lays stress upon her piety and gentleness; her amiability and kindness toward all her family appear from all reports; nevertheless, Fischer betrays the fact that she could be vehement in controversies with the other occupants of the house."

"Madame von Beethoven," Fischer continues, 'was a clever woman; she could give converse and reply aptly, politely and modestly to high and low, and for this reason she was much liked and respected. She occupied herself with sewing and knitting, and paid their house-rent and

(Continued on page 805)

Men Deferred  
to this  
BOY

1818-Felix Mendelssohn-Bartholdy, aged nine, conducting a string quartet . . .



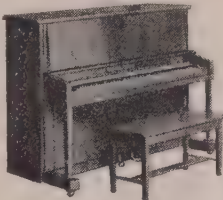
"Let Felix conduct", said the violinist, "he has a new composition of his own he tells me, and here is the music."

A boy of nine mounted a piano bench to conduct a string quartet. Perhaps you have heard this same music, for some of Felix Mendelssohn's earlier compositions rank among his best—and these are known to all the world.

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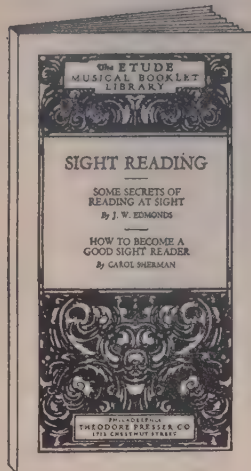
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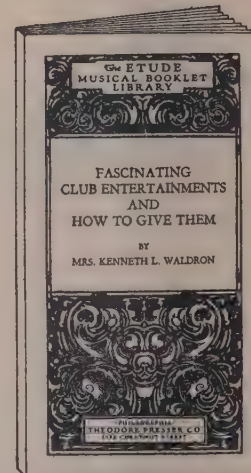
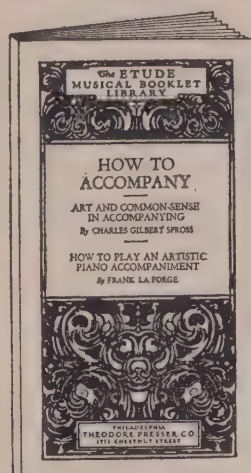
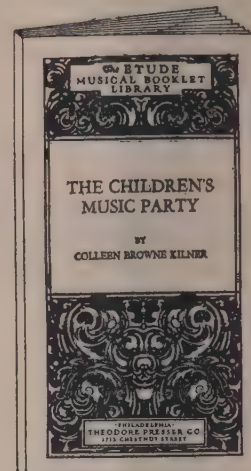
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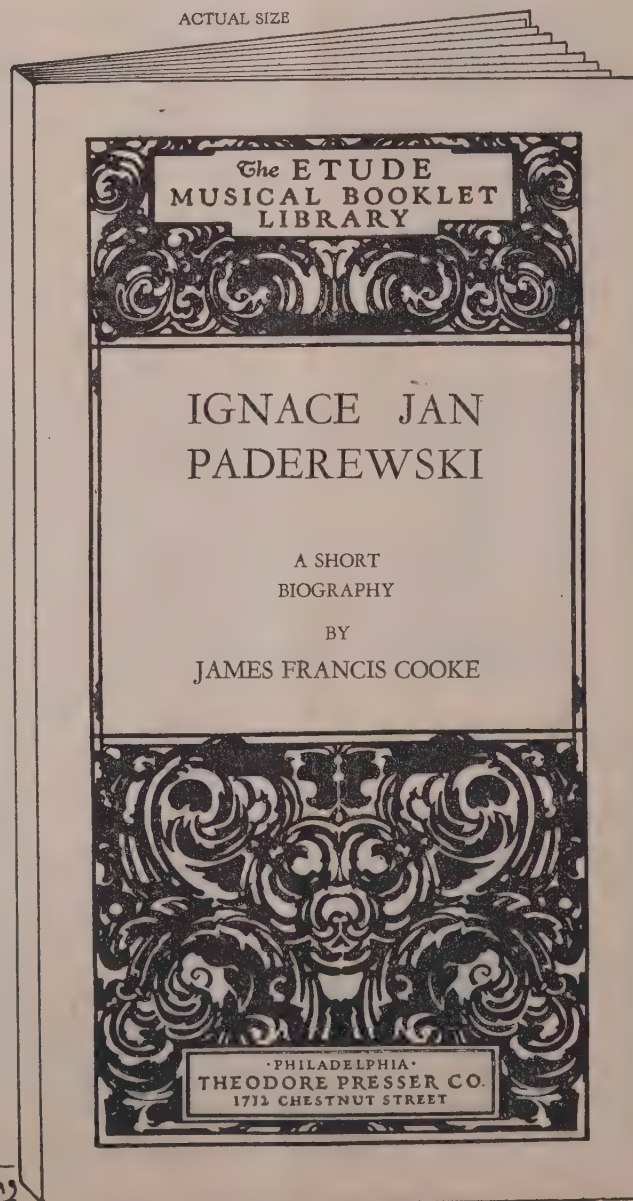
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# The Unknown Teacher

THE ETUDE has obtained the permission of Dr. Henry van Dyke to reprint the following very beautiful tribute taken from an address entitled "Democratic Aristocracy," delivered at William and Mary College, as part of the ceremonies in celebration of the 150th Anniversary of the Phi Beta Kappa fraternity.

Gradually, like an infant opening its dreamy eyes, the world is coming to recognize the lofty importance of the teacher's rightful position. Biological science has conclusively proven that we cannot inherit the acquired traits of our ancestors any more than we can inherit our grandfather's gold teeth. Therefore, we have, every second, every minute, every hour, every day, every year, on and on forever, a new procession of children who must be taught mentally, morally, physically, and aesthetically if civilization is to survive. This enormous responsibility rests upon the teacher. The unknown teachers are the thin line of defense against anarchy, disease, war, crime and ruin in the making. They save for the nations incalculable sums of money that would otherwise have to be spent in punitive measures.

Give us more inspired teachers in our schoolhouses and we will have fewer policemen and prisons. The teacher of good music plays an increasingly vital part in this great work.

We know of no more beautiful tribute to the unknown teacher than that of Dr. Henry van Dyke:

"I sing the praise of the unknown teacher.

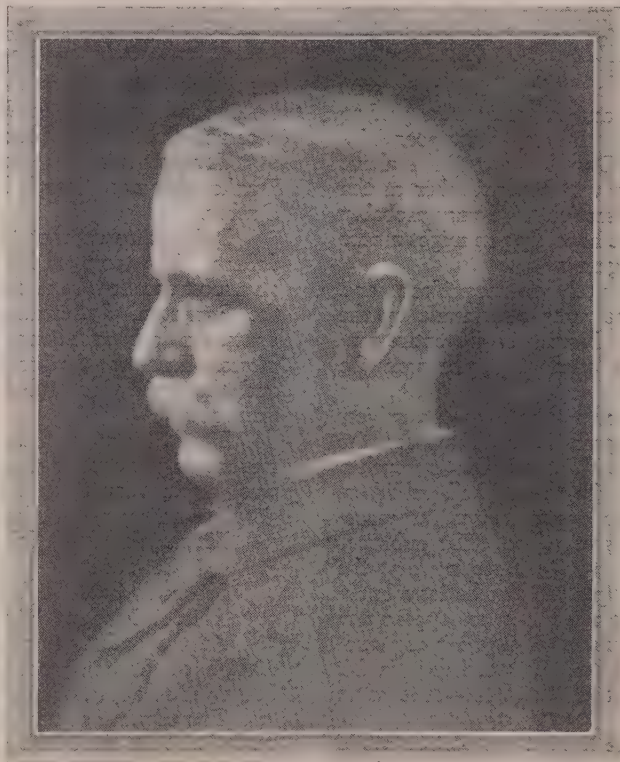
"Great generals win campaigns, but it is the unknown soldier who wins the war.

"Famous educators plan new systems of pedagogy, but it is the unknown teacher who delivers and guides the young. He lives in

obscurity and contends with hardship. For him no trumpets blare, no chariots wait, no golden decorations are decreed. He keeps the watch along the borders of darkness and makes the attack on the trenches of ignorance and folly. Patient in his daily duty, he strives to conquer the evil powers which are the enemies of youth. He awakens sleeping spirits. He quickens the indolent, encourages the eager, and steadies the unstable. He communicates his own joy in learning and shares with boys and girls

the best treasures of his mind. He lights many candles which, in later years, will shine back to cheer him. This is his reward.

"Knowledge may be gained from books; but the love of knowledge is transmitted only by personal contact. No one has deserved better of the republic than the unknown teacher. No one is more worthy to be enrolled in a democratic aristocracy, 'king of himself and servant of mankind.'"



From a Copyrighted Photograph by Pirie, MacDonald

DR. HENRY VAN DYKE  
Eminent Author and Educator



## AN UNPRECEDENTED PRIZE CONTEST

\$25,000 for a symphony, \$10,000 for an overture and \$5,000 for a popular orchestral number: these prizes, announced by the Victor Talking Machine Company, are so astonishing to the musical world that we cannot fail to comment upon their unusual value as a stimulus to composition.

Only a few years ago a prize of \$1,000 for a lengthy musical work was considered enormous. An even smaller sum induced the impoverished Mascagni to compete in Italy and produce "Cavalleria Rusticana." No one knows, however, how many other composers at that time may have been encouraged to write works which were stepping stones to greatness.

When \$10,000 was offered as a prize for an opera, and won by Horatio Parker with his "Mona," it was thought that the limit had certainly been reached. But here comes a contest with an aggregate of \$40,000 in prizes.

It has been impossible for us to make exhaustive research but we should say that the sum of \$25,000 (the prize offered for one symphony) is more than the total of the cost of all symphonic music written prior to the Schumann Symphony in B-Flat. Even Beethoven, who was unusually well off for his time, received only about \$300.00 for one of his best-known symphonic works. Imagine the industry which one symphony created. Thousands and thousands of dollars have been paid to hear the "Eroica" alone. Haydn and Schubert were glad to get a few ducats for a masterpiece. Mozart, alas, poor Mozart, parted with his great opera, "Don Giovanni," for about \$45.00. Even at that it is unlikely that the publisher at the time made any money upon the transaction. He very probably lost and published the opera with the hope that he might secure other more salable things from the genius.

We are heartily in sympathy with the magnificent and altogether unprecedented size of the prize offer made by the Victor Talking Machine Company. It will set the entire musical world agog until the curiosity of finding who won the prize is satisfied.

It has one phase, however, which should be the subject of comment. There is a danger in giving young composers the idea that their works have a value to be established by such a huge prize. As a matter of fact, as the books of all publishers reveal, the commercial value of the average piece, as represented by the music buying public, is very low. The publisher invests his money in a great many works, expecting that the law of average will keep up his receipts. Often he loses badly with some composers. The winning piece does not appear and he finds himself stocked up with a number of slow-moving compositions which can be interpreted only as a liability in his accounts. Composers, therefore, should have no false ideas of the value of their works.

The details of the famous prize contest are plainly stated on page 726 of this issue, in the announcement of the Victor Company.

### CRITERIA

THERE are, of course, certain principles, certain canons of taste, which in general govern the judgment of all great and beautiful art. The terms employed are various in the hands of rhetoricians, connoisseurs and critics. In the main, however, they may be boiled down to

Mass  
Cohesion  
Variety

That is, an art work must have form and body, or mass. It must stick together in its parts; the parts must be interrelated, not heterogeneous: this is cohesion.

It must have design, which distinguishes it in its parts and thus avoids monotony: this is variety.

By these three important criteria, or tests of judgment, most of the unperishable works of the outstanding painters, musicians, architects and writers may be appraised.

It is mass, cohesion and variety which make Foster's "Old Kentucky Home" a masterpiece; just as these same principles make the Parthenon at Athens a masterpiece. Both have a dis-

inct form; both have remarkable cohesion and structural variety in design.

The observance of these significant principles in composition and in interpretation are interrelated. Every student and every teacher should grasp them firmly.

A beautiful work of pure art has an organic nature. That is, in all its parts and as a whole it seems like a natural biological expansion of an idea germ. It is never a pig with wings or a swan with horns. It is *sui generis*, as natural and as pure in form and structure as a *fleur de lys* or an Indian emerald.

JOLIET, MAY 26, 1928

HAVE you heard what happened in Joliet, Illinois, on May 26th? All night long pandemonium reigned. Automobiles filled with screaming, bawling men ran the streets until morning—many with long appendages of tin cans, wash-boilers and cow bells. Lamp-posts were knocked down and torn away. Signs from the fronts of stores and theaters were yanked from their places and carried by the crowds through the streets.

No, it was not a jail delivery, nor a Gary labor riot, nor a religious war, nor a battle of Chicago bandits, nor another Armistice Day, nor a sudden drop in the income tax. It was merely this: The Joliet High School Band had just won, for the third time, first place in the National Band Contest, conducted under the auspices of the Music Supervisors' National Conference and the National Bureau for the Advancement of Music.

The judges of the contest were John Philip Sousa, Edwin Franko Goldman, Joseph E. Maddy and Captain O'Niell, of Quebec.

It is estimated that the contest cost about a half million dollars. The town of Modesto, California, for instance, sent on a most excellent band demanding an outlay of \$16,000, while the Princeton, California, High School, with only 103 students, sent a band of unusually high standing composed of 77 pieces. This cost the good citizens of Princeton \$8,000. This, and the outlay for other bands, made up the huge figure mentioned.

Think, however, of the enormous educational value of these musical pilgrimages to the pupils. The trip in many instances was an education in itself.

The prize winning bands were:

First: Joliet High School (95 players). A. R. McAllister, Conductor.

Second: Senn High School (Chicago, 110 players).

Third: Modesto High School (California, 90 players).

At the end there was a massed band performance with 20,000 participants, conducted by Commander John Philip Sousa. The audience numbered 15,000.

The advance of interest in orchestral and band instrument study has been more conspicuous in the West than in the East.

### THE ETERNAL FOUNTAIN OF YOUTH

PONCE DE LEON was an intrepid explorer with a fantastic ideal. His main difficulty was that his aim was bad. He was just about one thousand miles and four centuries out of the way. If he had aimed for Chicago in 1928, and had found himself in the midst of the National Supervisors' Conference, he would have discovered at last the real fountain of youth.

Here foregathered the greatest musical assembly the world has known—not merely thousands of leading teachers but also the very pick of the youth of the land, the finest young singers and young instrumentalists that the high schools of America could produce.

Brought together by the magic call of music, these intensely vital young people carried with them the true spirit of youth—idealism and the promise of a new and greater America tomorrow. Their teachers were no less active and enthusiastic. There was a note of life and happiness and faith and hope which would have revived the most confirmed pessimist.

The great orchestra and chorus, which were heard by radio all over the land, told America that here was the great fountain of the reborn soul of the new world.



# Music in the City of Flowers

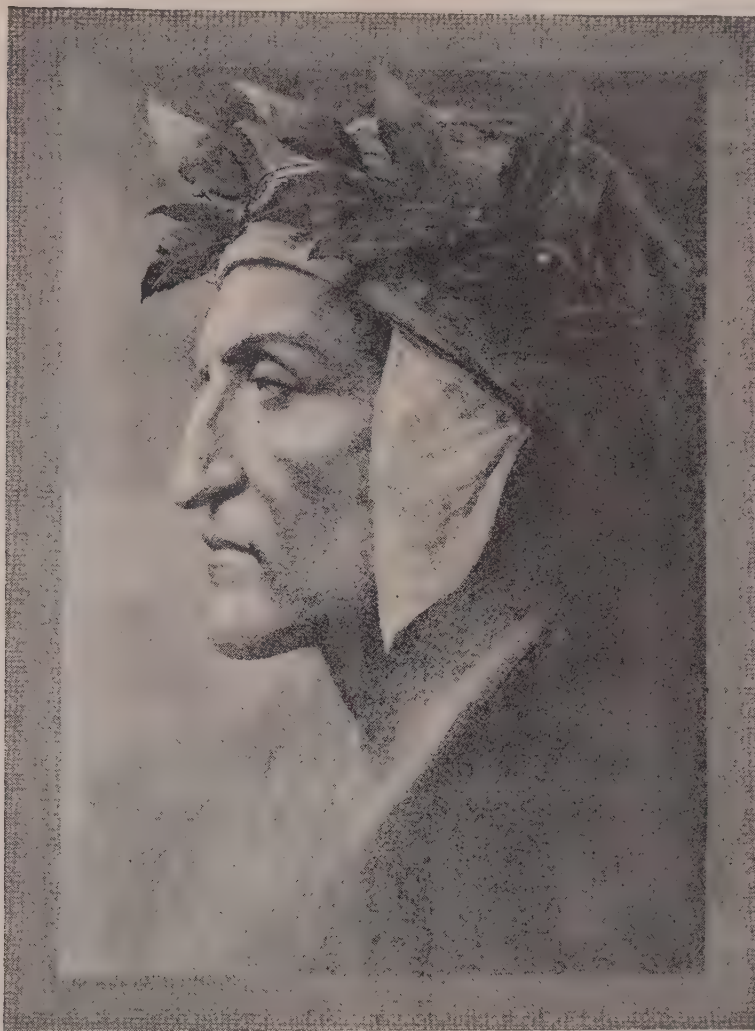
THIRD IN A SERIES OF MUSICAL TRAVELOGUES ON MEMORABLE VISITS TO EUROPEAN SHRINES

PART II.

By JAMES FRANCIS COOKE

"Thou movest,  
song, so  
courteously,  
That unac-  
panied,  
Thou any-  
where wouldst  
dare to go.

VITA NUOVA.



DANTE ALIGHIERI  
THE FLOWER OF FLORENTINE CULTURE

"O Song—  
Soft, gen-  
tle, young  
and tender  
child of  
Love . . .  
Stay not  
where mean  
and low-bred  
minds abide."

VITA NUOVA.

## At the Film Theater

PERUGIA is one of the entrancing hill towns, surmounting civilizations, Etruscan, Roman, and Mediaeval. It has, however, fine modern shops, hotels, and a very good theater. When we arrived there seemed to be a riot in progress. However, this proved to be nothing but the eager crowds assaulting the box office. You bought your tickets, not as the humble member of an orderly queue but much after the manner of a football player in a scrimmage. In the foyer the patrons were forced to stand, as in an American moving picture house, until the second performance. Then there was a wild rush, yells, curses, and cries of children, as the audience jammed its way in to the theater. I found the manager and told him in my best Italian that it was impossible to get my family into the theater despite the fact that I purchased reserved box seats. The aisles were all filled solid with "standees." I advised the American queue system. He laughed and said that he had visited America and knew all about queues but that in Italy no audience would tolerate such a thing for a moment. "Why," he exclaimed, "it would lead to a riot." Since

he had a healthy young riot every night who could blame him for not wanting more.

When we reached our box we found one chair too few. This was easily settled by reaching over to the adjoining box and helping ourselves, meanwhile watching the ushers reprove a boy for trying to climb up from an aisle into the box. Did we find all this disagreeable? Not at all. It proved very delightful, when we remembered the undemonstrative and prosaic manner in which we had most of our lives seen entertainment received. Popular songs and dances were a part of the program, and the auditors were almost uncontrollable. Hilarious laughter and thunderous applause seemed just below the surface of the whole auditorium and likely to explode at any moment. Perhaps we do not understand the philosophy of having a good time.

## An Ancient Work

THE CRITERIA of human enjoyment are as varied as the fauna and flora of the globe. As an instance of this we attended (through the courtesy of Alfredo Casella and Maestro Mario Castelnuovo-

Tedesco, two outstanding modernists of Italy) a performance at the Pitti Gallery. It was given in an exquisitely beautiful room reserved for meetings and small concerts of the highest class. Eleven huge Venetian glass chandeliers were suspended from the ceiling. The audience was brilliant and cultured, discussing the artistic values in polyglot—now Italian, now German, now French, now English. It would be hard to gather in any art center a more distinguished looking group of cognoscenti. If you have never been in the Pitti Palace, it would be difficult even to intimate the nature of the setting of this concert. The word "Palace" often connotes age, decay and ruin in Italy. One fancies walls garlanded with cobwebs, bats flitting through gloomy cell-like rooms.

The Pitti Palace on the contrary is quite the opposite. It is one of the brightest and happiest places in the world. The priceless art collection is set in brilliant gold frames. Gorgeous reds, yellows and greens are everywhere. One leaves the building with a sense of exuberance and joy. What then was the concert we heard? It consisted of two works. The first was "L'amfiparnasso," a harmonic comedy

(commedia armonica) by Orazio Vecchi. Vecchi was born at Modena in 1550 and died there in 1605. He was a most gifted composer of madrigals, and the work mentioned, which was intended for production in cantata form, not for the stage, was first given in 1594, the year in which Peri's "Dafne," "the first opera" was presented.

The work was rendered by a splendidly trained choral group known as the *Camerata Varesina del Madrigale*. Like the Bible and Shakespeare, the ancient composition had a strange flavor of modernity here and there and, withal, under the able baton of Romeo Bartoli it was one of the most delightful musical experiences we had had in years.

## Then a Modernist

THEN THE pendulum swung to the extreme opposite end of the art. This was a performance of Stravinsky's "Le Nozze (Weddings)." This was directed with almost diabolical cleverness by Alfredo Casella. It was so modern that the interest of your editor was largely that of the spectator watching the tight-rope exhibition. How was it possible for



the singers to keep the key and how was it possible for the conductor to keep the performance from tumbling down at every measure? As an exhibition of musical equilibrium it stood supreme. But was it music, these irrepressible discords with only a faint shadow here and there of a human melodic cadence? The audience unquestionably decided enthusiastically that "Le Nozze" was wonderful. I wondered how many were musically capable of making a decision. How much of their decision was affected by fashion, by the cult of the hour? Who can tell? There was a time when the world tolerated, even gloried, in bustles and moustache cups. Why must Stravinsky do such an ugly thing? Why should such a discordant morbid thing be given in the joyous Pitti Palace? I thought of the hours and hours I had spent at home listening to Stravinsky's "Fire Bird" music as played by the Philadelphia Orchestra and so wonderfully recorded. Perhaps I don't know a moustache cup from a masterpiece!

Once I communed with Stravinsky over the glories of Bach. He even lauded the virtues of Czerny. Ye Gods and little fishes! What would Bach have to say about this tonal atrocity, "Le Nozze?" But I must be altogether wrong because a number of extremely intelligent people applauded heartily.

### Where Tetrizzini Studied

THE CONSERVATORY at Florence has a very distinguished director. He is Baron Alberto Franchetti. His early education was Italian but later he studied mostly in Germany (Dresden and Munich). His operas, "Christofor Colombo" and "Germania" are known in America. His ideals and technic are decidedly



PONTE VECCHIO

The "Old Bridge" leading over "The Golden Arno" connecting the two great picture galleries of the Uffizi and the Pitti palaces

Wagnerian rather than Italian, but he has the warmth and emotion of the Southland. Born in 1860 he is now at the height of his artistic maturity. His appearance, with the erect stature and his flowing white beard, is as distinguished as his career.

The conservatory has two hundred students and twenty professors. On the faculty is the modernist Mario Castelnuovo-Tedesco. The institution is derived from several ancient musical schools and organized in its present form about 1860.

Among the students best known in America who studied here is Luisa Tetrizzini. Great attention is paid to the art of singing. The library of the Conservatory, under the direction of Cavaliere Professore Dottore Arnaldo Bonaventura, possesses a very remarkable collection of books and also a museum of unusual instruments. Among other things is a collection of over six thousand opera texts. There are autograph works of Monteverdi, Rossini, Donizetti and Cherubini. Some of the singular things in the museum

are the amazing collection of Stradivarius violins, violas and cellos; a bass viol made by Christofori, "the inventor of the piano," and a harpsichord with shutters to control the volume of sound after the manner of a swell box in the organ.

### Recollections

NO ONE LEAVES Florence without regret. Its fascination is intoxicating. While its historic interest is perhaps more allied with the plastic arts than with music, it is a dreamland for the music worker, and thousands go there for inspiration and dream days.

At this time the imparting of musical knowledge is accomplished in American institutions with facilities and conveniences often entirely unknown in Europe. Our faculties number the greatest musicians from all lands. It is my opinion that advancement is often far more rapid and quite as substantial as that to be received in the finest institutions abroad. Get your musical training in the homeland, by all means; but, if you possibly can, spend some time in the gorgeously beautiful art centers of the old world, thus adding to your ideas, extending your musical horizon by contact with the teachers abroad, and learning of civilizations by living and working in them. Europe, at least that part which is sufficiently informed to know of American conditions, is amazed at our accomplishments. We witness the astonishing spectacle of students coming from the old world to the new for highly specialized instruction. There must always be a friendly bond between the ancient and the modern. I long for a sojourn in Florence to work out some educational ideas and theories that I could never have secured in any other land but my blessed America.

## System in Study and Practice

By DR. ANNIE W. PATTERSON

A GREAT DEAL of time is lost and energy wasted in what may be termed desultory work. In this "jumping about" from one thing to another, especially in musical endeavor, one can scarcely be said to arrive anywhere. If a particular branch of the art is to be mastered, a certain amount of system, both in study and practice, is requisite to real progress in a reasonable time.

Thus, a person who undertakes to concentrate on pianoforte practice will do well to follow some well-defined scheme which will develop the needful technic. Again, the singer needs to consider all means to an end in vocal production and enunciation. One cannot do more than one thing well in a given time.

Not that we would commend too much exclusiveness in study, but simply that the subject in hand should, for a stated period, demand our undivided attention. This applies as much to the perfection of various kinds of executive display as to the methods which we pursue in delving to the bottom of any one phase of the calling of Music.

### Not One-Sided Study

BY THESE remarks we do not mean to convey that one musical topic alone should occupy the student's survey. An organist, for instance, has—if he prepare for a church post—to get into touch with choir-training; and he will be all the better musician if he is also a good harmonist. A singer, again, will find many occasions upon which a knowledge of pianoforte playing—if only at practice hours or occasionally to accompany oneself—comes in very usefully. The composer, moreover, needs to search out many avenues of musical activity, so as to write effectively for

voices and instruments. But the main subject of one's ambitions should always be foremost in the mind, and no stone left unturned as long, at all events, as one is in the student stage; whilst the wisest among us would add that life itself is not long enough to include all we ought to know in our own chosen line.

### A Study Plan

COMING to the detail of any given study—say, pianoforte practice—some regular and all-embracing scheme needs to be adopted, if rapid and satisfactory progress is the aim. A good plan is to draw up daily and weekly time-tables, and to keep to them. The very order of practice is important.

Possibly teachers will differ as to practice hours, their length and division. Most will, however, agree that the best executive work is done in the morning hours, that is, those before noon. The mind is then fresh and the muscles appear to be in the best condition.

Most authorities recommend that finger-drill, scales and technical exercises should (properly proportioned to individual needs) precede the practice of piece-work. The latter, too, needs separation into lighter and heavier work, the less exacting numbers to be kept to the end of the practice period.

### Avoid Monotony

IN ORDER to get variety and not weary the mind, nor yet the fingers, a list of

specified exercises and pieces may well be made out for each day—each of the six working days having its appropriate program. In this way, going "round the circle" of a repertoire aids in keeping every number of it as fresh in interest as possible. Hammering away at one particular selection for days and weeks on end is unpleasant for both performers and listeners.

Also, if the fingers are in good order, as the result of carefully directed technical work, the rest of a few days or even a week gives one a new impetus on returning to some piece that perhaps, at the moment, presents particular difficulties. Again, by means of a well-balanced plan of endeavor, a great deal more work can be covered in a short time; whereas many precious hours can easily be wasted by rushing from one thing to another and giving no due attention to any one item.

Many may think that strictly adhering to fixed daily plans unduly fetters the worker; but "one gets there" sooner and more surely if a reasonable scheme is drawn up and conscientiously adhered to than if work is done anyway and anyhow in the hope of results that, like the horizon, are ever in the distance.

### Gounod's Definition

Charles Gounod, whose opera, "Faust," is so frequently performed, has defined an orchestral conductor in the following apt manner:

"The conductor of the orchestra is the ambassador of the master's thought."

This is a highly clever description, and the weighty importance of the conductor's task becomes readily apparent therefrom.



THE MUSICAL ANGELS OF DELLA ROBBI  
From the Church of San Bernardino in Perugia



# The Evolution of Piano Playing and Virtuosity

Written Exclusively for The Etude Music Magazine. Translated by Miss Florence Leonard

By M. ISIDOR PHILIPP

PROFESSOR OF PIANOFORTE PLAYING AT THE PARIS CONSERVATOIRE

## PART IV

This article is the fourth of a series of discussions of this interesting subject, by this world-renowned pedagog, composer and pianist. The reader does not require the previous installments of this series to enjoy the current portion. However, back issues may be secured by those desiring the series complete, at the regular price per copy. M. Philipp's articles are rich in pianistic wisdom.

### Another Pioneer

ANOTHER artist who became famous, without having played much, nor composed much was Adolf Henselt (1814-1889). Like Liszt, he created his own individual style of playing, but founded it on a rigorous *legato*. He attributed, and rightly, great importance to the power of stretching out the hand, and invented, for his own use, most elaborate exercises for the stretch. Schumann called him the German Chopin. He left two volumes of *Etudes*, wherein may be found interesting discoveries of touch and tone. His very remarkable preparatory exercises were published in Paris (Heugel). Here must be mentioned also three other professors whose names were well known: Pierre Joseph Zimmerman (1785-1853), Le Couppéy (1811-1887) and Marmontel (1816-1898). All three were indefatigable workers, and did much for making known the great compositions.

Two artists of this period deserve special mention. The first Ferdinand Hiller (1811-1885) is today forgotten, and wrongly. He was a precocious virtuoso, a favorite pupil of Hummel, and he impregnated himself with the marvellous powers of improvisation that he found in Hummel. The second, Halévy, was associated in Paris with the great musicians, Cherubini, Rossini, Meyerbeer, Chopin, Liszt and Berlioz; and he made a great reputation as pianist and teacher. He was the first to play the *Fifth Concerto* of Beethoven. Certain of his compositions, his *Studies in Rhythm*, for instance, are excellent.

### The Students' Friend

STEPHEN HELLER (1815-1888), a pupil of Czerny, played in public but rarely. The works of this great artist hold a distinguished and very important place in the literature of the piano. In them we never find the clever pianistic trick written to show off the virtuoso. They are all music. They are full of little pictures of style or of sentiment, within the small frame where he has attained—we may safely say—perfection. Heller, though he may derive from Mendelssohn, Schumann and Chopin, though he may have affinities with them, yet always remains himself. The *Nuits Blanches*, *Promenades d'un Solitaire*, *Etudes*, *Dans les Bois*, *Barcarolles*, these are so many little masterpieces. He is a classic, in that he uses the old forms; but he discovered new formulae, which will remain as acquisitions to the art. He must have been, like Chopin, a born pianist. As a professor, he was admirable—patient, thoughtful, kindly. But he taught very little.

Theodore Kullak (1818-1882), a pupil of Czerny, was also a master of great skill, and taught much. Moszkowski, the two Scherwenkas, (Philipp and Xaver), Erika Gröbe, Alfred Grünfeld, were pupils of his. After a career of triumphs, as pianist, he founded in Berlin the new Academy of Music, which had a very wide influence. The pedagogical works of this master are

universally esteemed, and his "School of Octaves" was epoch making.

Moritz Moszkowski (1854-1925) was a brilliant pianist, an eminent composer, a professor of the highest worth. His *Etudes de Concert*, and his charming *Etudes de Virtuosité*, his "School of Double Notes," have been used throughout the pianistic world.

Charles Valentin Alkan (1813-1888) was a solitary soul by nature, by education, and by his profession as artist, and life intensified this solitude. He devoted himself to teaching at the same time that he was applauded as a virtuoso of the first rank. His music was very advanced for his period, was absolutely different from the compositions usually performed, demanded a quite new technic, and was very difficult of execution. It did not, therefore, meet with the success which it deserved. Liszt, Rubinstein and Bülow valued it justly; but the mass ignored it.

He made a different school and therefore had to struggle against the tastes of the general public. His music is characterized by strength, grandeur and sombre mood. It reveals a personality vigorous, forceful, independent. His *Etudes majeures et mineures*, his *Sonata*, his songs are wholly original.

The group of the chosen literary personalities and artists who gathered about Chopin opened their ranks to receive Valentin Alkan as a brother in poetry. This group exercised a strong influence on the literary and artistic taste of the day. The names of Victor Hugo, Lamennais, Alexandre Dumas, Jules Sandeau, Balzac, Arg Scheffer, George Sand and Delacroix, show that this brilliant center belonged to the Romantic School and was seeking a new voice. The passion of Alkan for new methods made him welcome to these great artists. Chopin, who was not prodigal of his affections and granted to very few

artists the favor of calling themselves his friends, had for Alkan high esteem and great friendship. The culture of beauty, a horror of the vulgar and banal, were a bond between these two chosen souls. After the death of Chopin, his pupils chose Alkan to continue the traditions of their lamented master (Ch. V. Alkan, *Oeuvres Complètes*, Cortallal, Paris).

### Some Lesser Lights

CHRISTOPH KESSLER (1800-1872) owed to himself alone his remarkable talent as virtuoso and composer. His *24 Etudes*, and *Etudes*, Op. 100 are still in general use.

Theodore Doehler (1814-1856) was a virtuoso of great talent. After his first great success in Paris, he was held to be a rival of Liszt and Chopin. In London and St. Petersburg he met with triumphant success. His *50 Etudes*, Op. 42 (Ricordi) and his *12 Etudes de Concert* have some value.

Knorr (1807-1861), a worthy pianist and pedagogue, was the first teacher in Germany who held that preparatory technical exercises were important in teaching.

Karl Reinecke (1824-1910) was an admirable interpreter of the works of Mozart and an eminent teacher.

### Last of the Classicists

THE WORKS of Johannes Brahms (1833-1897) are today classics. "There is a genius," wrote Schumann. "As soon as he is seated at the piano he begins to reveal to us a marvellous realm and draws us unconsciously more and more within the magic circle." But above all he was the great composer. His works for piano, like those of Schumann, are so original, so deep and noble, that the masses have not yet adopted them. His *Variations on a Theme of Paganini* and on a *Theme of Händel*, his sonatas, concertos and intermezzi, all contain pianistic pages of rarest originality. His *Fifty-one Technical Exercises* abound in ingenious combinations of rhythms and technic.

Three illustrious virtuosos bring some novelties to the pianistic world—Anton Rubinstein (1829-1894), Hans von Bülow (1830-1894), Karl Tausig (1841-1871).

### The Lion of the Piano

RUBINSTEIN was, from his most tender years, entrusted to Vilhoing, an excellent teacher. Liszt wondered at the precocity of the child and advised him to tour England, Sweden, Denmark, Germany. Paris applauded the magical talent of the young artist. Being without financial resources, Rubinstein was obliged to give lessons at the lowest of prices; but he worked assiduously. His success on his return to Paris was a triumph. In 1862 he founded the Conservatory of St. Petersburg, assembling such professors as Henri Wieniawski, Droyschok, Davidov, Leschetizky, Napravnik, Zaremba.

In order to devote himself entirely to  
(Continued on page 789)



ISIDOR PHILIPP





"THE MARRIAGE AT CANA" BY PAOLO VERONESE  
 Reproduced Expressly for *The Etude*, from a Copy of the Original

## Veronese's Immortal Masterpiece

### "LES NOCES DE CANA"—(THE MARRIAGE AT CANA)

ONE of the world's greatest masterpieces representing musical figures is "The Marriage at Cana" by Paolo Veronese. Paolo Veronese, whose real name was Paolo Caliari, was born in Verona in 1528, the son of a "carver of stone." Though he did not seek honors, he often obtained them.

In 1562, when Veronese was thirty-four years old, he was commissioned to paint for the refectory of the Convent of S. Georgio Maggiore at Venice, the first of the great compositions on which his reputation chiefly rests. The subject chosen for this work (now one of the most precious treasures of the Louvre) was "The Marriage at Cana," and in it the artist saw an opportunity for the lavish display in which he so delighted. Though it is thirty-two feet long and twenty-two feet high and contains more than one hundred figures, it was painted in but little over a year; and the master received for it about eight hundred dollars and his "keep" while at work.

"The Marriage at Cana" may be considered one of Veronese's most representative works. Four other enormous pictures, each a *Cena* (banquet scene), were painted by him; but "The Marriage at Cana" carries the palm for pictures of this type. Thomas Couture, the famous painter, says of Veronese: "Let us speak of his method of painting. It is not that of Titian. I do not hesitate to say it is the painting *par excellence*: there is nothing beyond it; it is the apogee."

One may well apply these remarks to "The Marriage at Cana." The composition as well as the painting is astonishing in its ease and in its absence of any apparent artifice. It appears simply to happen, yet it is really ordered and harmonious.

A banquet is being held in an open cortile flooded with light. Crowds of spectators look down upon the brilliant scene, from the cornices of the surrounding Renaissance buildings.

Veronese saw no incongruity in surrounding the chief Guest and His Mother (these two are distinguished by faintly indicated halos) with notable historical characters of his own day.

Veronese himself sits among the musicians, playing a *viola da gamba*; Tintoretto accompanies him; Titian plays the *contra-basso*; and Benedetto Caliari also appears. The painting is thus very interesting for students, as it shows the contemporary instruments and their use, though they did not come into being until centuries after the death of Christ.

The following extract, from St. John, chapter 2, verses 1 through 11, gives the story of the marriage of Cana:

And the third day there was a marriage in Cana of Galilee; and the mother of Jesus was there:

And both Jesus was called, and his disciples, to the marriage.

And when they wanted wine, the mother of Jesus saith unto him, They have no wine.

Jesus saith unto her, Woman, what have I to do with thee? mine hour is not yet come.

His mother saith unto the servants, Whatsoever he saith unto you, do it.

And there were set there six waterpots of stone, after the manner of the purifying of the Jews, containing two or three firkins apiece.

Jesus saith unto them, Fill the waterpots with water. And they filled them up to the brim.

And he saith unto them, Draw out now, and bear unto the governor of the feast. And they bare it.

When the ruler of the feast had tasted the water that was made wine, and knew not whence it was: (but the servants which drew the water knew;) the governor of the feast called the bridegroom,

And saith to him, Every man at the beginning doth set forth good wine, and when men have well drunk, then that which is worse: but thou hast kept the good wine until now.

This beginning of miracles did Jesus in Cana of Galilee, and manifested forth his glory; and his disciples believed on him.



# The Story of the Ballet and Its Music

By TOD BUCHANAN GALLOWAY

Property of

IT IS AN INSPIRING thought that in the beginning God said, "Let there be light: and there was light"—and there was music. Long before man had taught himself that by molding wet clay or by using the juices of bruised seeds and plants he could fashion for himself his primitive expressions of emotions and impulses in sculpture and painting, he had learned to give utterance to sound—to music. With song and rude instruments and in leavings and postures he found a means to give utterance to those aspirations for things higher and better than the mere struggle for life, its pursuits and its pleasures.

In these twain, music and dancing, man first discovered an outlet for those instincts and yearnings that marked him as a creature above the dumb brutes—a being with that mysterious thing, a soul. From the earliest dawn of tradition music and the dance have been companions. It is true that music can be contemplated without dance; but dance without music—impossible.

Huneker said, "Rhythm is Life: Rhythm is soul welded in the glowing synthesis of notes and tones." The dance is the most ancient and exalted expression of rhythmic emotions. In the beginning it was the handmaid of religion. It was only later that it became the servant of the people. The pipes of Pan were the prelude to the modern orchestra, just as the Elysian and Delphic mysteries were the progenitors of the Russian Ballet. As the handmaid of religion, could we have more striking instances of the dance than those of which we read in the old Hebrew Ceremonies celebrating the rescue of the Children of Israel from the hosts of Pharaoh. "And Miriam the prophetess, the sister of Aaron, took a timbrel in her hand; and all the women went out after her with timbrels and dances." Again we read: "And the servants of Achish said unto him 'Is not this David the King of the Land?'" And did they not sing unto one another of him in dances, saying, "Saul hath slain his thousands and David his ten thousands?" On that most solemn of occasions, when the Ark of the Covenant was brought to Zion, "David danced before the Lord with all his might."

## Ballet Born of Religion

IN THE celebration of religious festivals, it may be said that the ballet was born, and especially in the dances of the seasonal festivals. In the sunrise of history, undeveloped and superstitious peoples celebrated the seasons with festivals more or less ritual. Dressed in leaves, flowers, skins, sometimes masked, with songs and dances, with players upon musical instruments to accompany them, they enacted the changes of the seasons, the eternal life and death struggle between Winter and Spring, Summer and Fall. At first these festivals were largely agricultural; but gradually, as the Christian religion sought to gain and hold its new converts from heathen rites, they were transformed to certain feast and festival days such as Christmas, Shrove Tuesday or Mardi Gras, May Day, St. John's Day, and, as we see even today, the Easter dances in the Cathedral of Seville.

The Mohammedan dervishes crying aloud in worship, with rhythmic movements to the sound of music, are but a survival of the Hebrews of old dancing and shouting to the accompaniment of "a psalmery and a timbrel, a pipe and a harp."

All prophetic bands, of both Hebrews and infidels, danced and sang against their enemies and against all those hostile to their God. The Corn, Rain, Snake and other seasonal and sacred dances of the North American Indians are interesting survivals of "the handmaid of religion."

## Art in Life

THE EFFORTS to express the emotions in dance and music, which in the beginning were uncouth and crude, as time

went on and a man's aesthetic sense gradually developed, became more harmonious and beautiful. Wagner said that "Art is the direct immediate act of life. As man is born of nature thus art is born of man; as nature is man so man is art, expressing best its own self."

Among all the arts, the scenic art alone possesses such material as the living man and alone avails itself of movement—movement the very essence of life—and of music to give it vitality, reality and poetry.



"THE SPECTER OF THE ROSE"

The poem by Théophile Gautier, with costumes by Leon Bakst.

If every art is life, dance is doubly so because it is life expressed by means of life. The music we hear is the expression of the image we see. The musician sings or plays music, the dancer dances music and cannot dance anything else. As one said, "He cannot 'dance' jealousy, grief or fright, but he can and must dance the music which expresses the feeling of jealousy, grief or fright; and when he has rendered the music he will by the same means have rendered its contents." As the old Greek Lucian said, "Consider the universality of the art (dancing): it sharpens the wits, exercises the body; it delights the spectator; it instructs him in the history of bygone days while eye and ear are held beneath the spell of flute and cymbal and of graceful dance."

## Ballet Primeval

AS FAR AS an expression of emotions or an interpretation of scenes, stories or incidents is concerned, the ballet may be said to have existed since time began. The name ballet, it is true, is comparatively modern, being from the Italian ballata, which in turn came from the Latin of the Christian Fathers: "Ballare et Cantare"—to sing as they swayed to and fro in their worship. Our word "ballad" is from the same derivation and is a suggestion of singing while holding hands, which custom is curiously preserved in the clasping of hands when *Auld Lang Syne* is sung.

The chief elements of the ballet are movement, music and scenic effect—the last of these including costumes, scenery and lighting. As has been indicated, it is possible to dance and yet reflect no idea, as when a child dances for joy or exuberance of feeling but does not represent the joy of another. The instant that is done you act—you mime. We may say, therefore, that all the religious or secular dances of the Hebrews, the Greeks, the Romans, the Egyptians and the barbarians were ballets in that they represented ideas or depicted stories. As a great artist said, "The ballet expresses the movement which painting and sculpture cannot."

## First Recorded Dances

WHILE WE KNOW that dancing is older than the Egyptians, yet it is to them that we look for the first known records of that art; for they were among the first people with a civilization who encouraged it. In tracing the evolution of the ballet, we may divide it into sacred, secular and theatrical. The Egyptians had no theatrical ballet, as they had no theater; but they had the sacred, the secular, and their ballets were mimetic.

Therefore, we must look to the Greeks for the next step in the story of the ballet, for they had a theater. While it is usually said that the drama dates from Thespis, in reality it was older. But in the Greek theater with its miming, its masks, its choreographic dances, we see that the ballet has made a great advance, so great indeed that in modern times we have seen a great artist of the dance, Isadora Duncan, try to catch the elusive secret of the Greek dance from figures on their vases.

## The Roman Contribution

IF WE OWE MUCH to Greece for the development of the modern ballet, certainly it is to Rome that we are indebted for the next step—and a most important one—the art of pantomime; that is, the stage representation without the spoken



word, to the accompaniment of music. The Latin pantomime grew out of the custom, about the time of the first Christian Century or a little before, of having lyrical solos sung with flute accompaniment as interludes between the acts of the Latin comedies. Words disappeared; only action or pantomime remained. Sometimes a chorus, like in the Greek drama, accompanied the comedians and explained the different gestures; and, if more than one character appeared, the different characters in turn were described.

Sometimes when the comedian paused or left the stage the story was continued by recitatives and instruments, and this speedily led to comedies and tragedies being told wholly by dancing, pantomime and music. Today we older ones can still remember the thrill of "Humpty Dumpty" in our childhood, and, in these recent years, the charm of "L'Enfant Prodigue" or "Sum-run."

The flute had been the original instrument to be used as an accompaniment, and Plyades added the lyre, the syrinx and the trumpet, to make an orchestra powerful enough to fill the great theater of Pompey. Someone has said that if Stravinsky were to read about the music of the Roman theater of the time of Augustus he might grant it little in common with the musical compositions of today. However other times, other manners—or ears; it must have answered the same purpose in accompanying the dances; for do not Ovid and other Latin writers tell us of its sensuous, seductive influence on the audiences of that day? It has often been said that the plays of the Romans were more like operas than like our tragedies and comedies.

#### Church Influences

WITH THE GRADUAL GROWTH in power and influence of the Christian Church it is but natural that pantomime and mime, dancing and unholy music, should come under its strictest ban. But during the first five centuries of struggle, the Church learned the truism of history that opposition to amusements and other personal freedom only increases the desire for them. So the Church realized that the way to accomplish its end was to translate the popular love of theatricals, dancing and music into something higher and to awaken public interest in Church services by having beautiful chorals, stately processions with lights and gorgeous vestments appealing to the ear and eye. There evolved from these stately processions the ceremonial dances—a higher ballet, if you please. It was not difficult to change Roman feast days into Church festivals, or pagan dances to the sun and harvests to Christmas carols and the bonfire dances of St. John's eve. Thus, during the growth and influence of the mediaeval Church, we see the inauguration and development of the mystery and miracle plays, to which alone an article could be devoted, showing that the arts of Euterpe and Terpsichore were not forgotten but were progressing until in 1462 King Rene d'Anjou and Provence at a fete Dieu introduced at his Court a processional dance, or, as it was later called, an ambulatory ballet. These were also called entremets, because they were introduced between courses at a feast to entertain guests—dances accompanied by acts of devotion.

In these days we hear much of dinner dances. The first one of which we have accurate information was given in 1489, by Bergonzo di Botto, a gentleman of Tortona, when he gave a great ceremonial feast in honor of the wedding of Galeazzo, Duke of Milan, with the illustrious Isabelle of Aragon. More properly it might be termed a dinner ballet, when waiters danced in serving the courses—a more or less perilous undertaking one would think—while mythological events were enacted during the feast. The success of the en-

tertainment was instantaneous and produced a prodigious reaction throughout all Italy. Cross-word puzzles or contract bridge in this country have not been more successful. So popular did these dances become that for more than a century every court in Europe had its ballet, in which even the crowned heads participated.

#### The French Ballet is Born

TO Balthasar de Beaujoyeux may be ascribed the fatherhood of the modern ballet. Balthasar, who added de Beaujoyeux to his name after he came to France, was a famous violinist in his time; and he said that the eye, the ear and the understanding must be satisfied. Surely

When we come to the reign of Louis XIV we find Le Roi Soleil strutting about and reciting verses in his own honor and glory; and in the ballet "Les Amants Magnifiques," which was composed by Moliere and himself, he executed a solo on the guitar.

This monarch may be termed the founder of the modern ballet as seen on the stage; for up to this time, elaborate as the ballet had been in treatment and production, yet it was not on the stage.

Louis XIV was but fourteen when he first took part in a ballet; and he continued to do so until he was thirty. He not only was a participant but he also founded a *Royal Academy of Dance and Music*, to the existence and encouragement

Since the establishment of the ballet as a theatrical representation or spectacle at the time of Lulli, practically all the world's great musicians have assisted, as one poetically said, in music's finding her lost sister. Their compositions exemplify not only the ideal coordination of music with the dance, which forms true art, but also, by their inherent charm and interest, hold their place as pure symphonic harmony. Haydn, Mozart, Beethoven, Von Weber—with these, perhaps, we may start and then follow down the years through Berlioz, Chopin, Borodin, Gounod, Rubinstein, Glazounow, Tchaikowsky, on to Debussy, Rimsky-Korsakov, Stravinsky, Richard Strauss and Ravel. Hardly a well-known composer of the past two hundred years can be omitted from the list. Schumann, it is true, little thought in the fresh dawn of his romantic genius that when he composed his exquisite set of pianoforte pieces, "Carnival," it would ever be used as ballet music. But who has not been charmed by its adoption for that purpose by the Russian Ballet? Today it is rare when a concert program of high order is wholly without some selection of this form of composition. Perhaps the most perfect ballet ever produced was "Geselle" for which Heine furnished the subject, Theophile Gautier the scenario and Adolph Adam the music.

#### Decline and Rise

WITH THE MIDDLE of the last century, from 1850 to 1870, the ballet seemed to suffer a decline. The public began to tire of its artificiality. Indeed in the September number, 1864, of Charles Dickens' magazine, "All the Year Around," an article solemnly states: "After a long and distinguished life, the ballet has died among us and gone to its grave unhonored by even a slight obituary notice—dead past all galvanizing into life by the enterprise of opera managers." A little later saw a remarkable revival of the so-called corpse. "Black Crook," the first of the modern spectacular ballets, swept France, Italy and even, then staid America; and this was followed in rapid succession by "Excelsior," "Tour du Monde," and other elaborate productions; and in the eighties and nineties the Alhambra and Empire theaters in London aroused enthusiasm and world-wide fame with their ballets. Since that time the whole art of the ballet has been revolutionized by the Russian and other schools, until today it is more popular, more wonderful, more interesting and instructive than ever before. For it we have had such entrancing music as Rimsky-Korsakov's "Scheherazade," Strauss' "Legende de Joseph," Debussy's "Jeux" and Stravinsky's "Sacre du Printemps."

As long as people love poetry of motion, grace, skill and beauty, to delight the eye, we shall have the ballet in one form or another; and so long we shall have great composers who will write ballet music to delight the ear and the understanding. Thus as Balthasar de Beaujoyeux said three hundred and fifty years ago, the eye, the ear and the understanding will be satisfied.

#### SELF-TEST QUESTIONS ON MR. GALLOWAY'S ARTICLE

1. In what celebrations did the ballet have its birth?
2. What is the derivation of the word "Ballet"?
3. What nation left the first records of its dances?
4. In what manner did the early Christian Church influence the ballet?
5. When and by whom was the ballet introduced into the French court?
6. What nation has had the greatest recently reviving effect upon the ballet?



A STAGE EFFECT OF THE SIXTEENTH CENTURY

these are the requirements of the modern ballet. He introduced the ballet to the French Court where in 1581 he produced his "Ballet Comique de la Rayne." For his orchestra he used oboes, flutes, cornets, trombones, Violas di Gamba, lutes, harps, flageolets and violins: certainly a sizable musical assembly. These musicians he separated into different groups and designated them to accompany some particular character or set of characters as they danced. It was not until the advent of Italian opera and ballet that the orchestra was first used in its entirety.

The "Ballet Comique de la Rayne" (or Reine) was most gorgeous; the King and Queen and members of the court took part; and the entertainment was as much vocal and instrumental music as dancing.

As time went on the music was more elaborate. In a ballet in which Louis XIII took part as a demon of fire, there were a chorus of sixty-four concealed voices and an orchestra of twenty-eight violins and fourteen lutes; in another, ninety-two voices and an orchestra of forty-five instruments.

of which the modern developments of both these arts are in a great measure due. Lulli, who was connected as a teacher with this academy, was the first of the great composers known to us who wrote music for ballets which were produced on the stage.

#### The British Masques

BY THIS TIME the ballet had spread from Italy and France not only over Europe but also into England, as exemplified in the elaborate Masques at the Court of Henry VIII and his daughter Elizabeth.

Women might exalt themselves at Court by taking part in the dances and acting, thought not on the public stage; but a little later, as they gradually began to appear as actors, so they took places in the ballet. With that event the modern stage ballet may be said to have become an established fact. So popular did it become that Gurnard, the French ballet dancer, was consulted by Marie Antoinette as to dance steps; and when the dancer broke her arm, prayers were said at Notre Dame for her injured member.



# Schumann as Educator

By ELSE REDENBACHER

THERE ARE as many educators as there are great men, because each one of them influences in his own way his near as well as his far away surroundings. Be it negative or positive, each influence, knowingly or unknowingly, is an education. Life influences life; strength influences strength; courage influences courage; willing and wanting are very often equal to fulfillment. It is, as in all intellectual things, conviction that forms the most important moment.

Robert Schumann was, like other reforming, instructing artists, a knowing educator. Out of an indignation at the indecency of the musical artists and critics of his time over the empty, puffed-up vegetation of the post-classical form which stood as a hindrance in the way of the young, there grew, in this quiet tranquil man, the strength to do battle. Opposition took the form not only of a firm personal position but an unreserved and often reckless indignation against the feeble and the old-fashioned. It was given full sway in his frank and open way of stepping out for the youthful and for the new. His words borne through his own conviction had the value of deeds. His words never will be forgotten because his imploring and combating was done for the remaining values in art. They will always be of value in any artistic evolution, be it an evolution of epoch or of any single person.

On the side of his writings one can see the master's artistic-educational physiognomy. It has the expression of deep thoroughness and shows sparkling life, manly seriousness, elegant sentiment and dignified work. His position is erect and his outlook serious yet of great mildness. Schumann never looks to the right nor to the left. His strong inward call is to him a higher vision. Whatever he does is done in the service of his sacred art to which he is a priest.

"Poetry and music are arts of inner life," he says. "One depends largely on thinking, the other, on feeling. Both work in the direction of educating humanity, and they are doing so if they are only following the laws of the beautiful. The laws of the beautiful rest in the harmonic entirety of the work of art. When an idea and form present themselves in a happy and complete way as an unison, when fantasy and intuition aid each other, when the expression responds to the real value and when all sources are working in harmony, then the laws of the beautiful have been fulfilled." Schumann asks first of all for "a great, deep intention and idealism in the work of art," and, second, for form which to him need not be absolutely stabilized. Herewith he shows himself truly a romantic. "Always, over form, over substance and idea, spirit must reign."

## His Hopeful Outlook

HIS EDUCATIONAL principles are broadminded; his severe demands on talents have no room for narrowmindedness; on the contrary he is wise and abounding in fruitful instructions. To the genius he allows every possible freedom. As much as he hated "mediocre talents and talented 'page-fillers,'" in just that degree did he take pains to open the way and to protect the young men who possessed actual talent.

"We are of the same opinion that by no means have we arrived at the end of our art, that much has to be done in the future, that we still have talents living among us, who give us hope for a new wonderful era

in music, and that greater talents will yet appear." Schumann possessed a keen sense of knowing the real from the artificial, but his principles always have been that nothing should be destroyed and that every one should receive the same opportunities. The good alone would then naturally separate itself from the bad. It is for this reason that the very best education was to him of such great importance.

His advices were more often directed to the teachers than they were to the pupil. "Reasons for decaying music are bad theaters and poor teachers," he complained. "Mechanical and strict teaching may bring quicker advances, but they have the tend-

over-careful in their simplicity. Teach them to make use of all new means." To the young students themselves he speaks more forcefully and serenely, praising the genius.

## The Glow in the Skies

"YOUNG PEOPLE, you have a long, weary road in front of you. There is a strange glow in the skies; if it is evening glow or morning glow I do not know. Work for the day! Work for the day!" This last he urges repeatedly.

His words, even if spoken in ordinary conversations, are always forceful and convincing. If he wants to emphasize them he expresses himself in aphorisms.



A RARE PORTRAIT OF ROBERT SCHUMANN

ency to become one-sided and narrow-minded." And again, "How often do you sin against yourselves, you teachers? By imitating you are killing the bud before it flowers; like hawks you are pulling out the small birds' feathers and preventing them from flying high. Guides you should be, and show the road to travel; but you should not be in the way yourselves."

On another occasion he said, "What is the use to dress an enthusiastic youth in a grandfather's suit and make him smoke a long pipe, believing that this makes him settle down to reason? Let him have his long curls and his lovely ideas." Then, again, he gives us practical suggestions. "Do not give Beethoven to young folks too early; strengthen them first with the fresh and lovely Mozart."

"Don't try to advance too far; let us give to the young people our old classics, (Beethoven at that time did not yet belong to the old ones) but do not ask them to be

"Has talent the right to take the same freedom as does genius? Yes, but one loses where the other triumphs."

"Talents of the second order should keep within the forms of old; talents of first order should enlarge them. Only the genius can create freely."

"Mannerisms set poorly on those who are original, but how much more poorly on those who merely imitate!"

"The misfortune with the imitator is that he copies only the outstanding, that he has not the courage to imitate the really beautiful or original."

"He who is afraid to keep his originality is in the best way to lose it."

"The youth very often has to forget again the theoretical before he can use the practical."

"It is not enough to have knowledge unless the experience can be used in life and offers a hold and support."

"It is not good if a person has acquired too much easiness in some things."

"He who can read does not confine himself to the letters of the alphabet. He who understands Shakespeare is above 'Robinson Crusoe.'"

"With music, it is the same as in playing checkers. The Queen (melody) has the greater power, but the King (harmony) always gives the casting move."

"Without enthusiasm nothing good can be accomplished in art."

"Look around yourself in art and science, just as you would in life."

## "Tell me Where you Live"

STRANGE IS Schumann's variation of the old proverb. "Tell me where you live, and I will tell you how you compose."

"The composer belongs in the great city where his meetings with other talents bring forward and double his strength."

The above is but a small selection from his writings. To the performing artists he also has plenty to say. Whenever he makes a statement his words show a ripe, aesthetic education and a fine, artistic sense for truth and elegance of feeling. It is for this reason that he is always eager to encourage a pure and noble taste for and pride in art.

"Never play anything which you have reason to be ashamed of yourself."

"You must not give currency to poor compositions; on the contrary you must do whatever you can to suppress them."

"You should never play poor compositions, not even listen to them unless you are obliged to do so."

Schumann never tires of speaking highly of the beautiful and of censuring vulgarity. His musical rules for house and life contain many good hints and should be recommended to everyone who busies himself with music. How much he often gives through a simple phrase like, "Love your instrument."

## Love your Instrument

"WHETHER is not in love with his instrument will always feel that he lacks the perfect medium for his artistic revelation." This is meant for the composer as well as for the performing artist. It is one of Schumann's gifts to set forth, in a few words, spoken apparently without intent, more wisdom than is contained in many long essays. For example, in his excellent article about Berlioz, he says, "As much as he neglects details, sacrificing them to the entirety, yet he understands and knows those details very well. He never presses the last drop out of his themes, as do so many—a process which takes away all interest. He prefers to indicate wherever necessary, to suggest the spiritual content as did Beethoven. His most beautiful thoughts are said only once and even then incidentally."

Here we see plainly Schumann's gift as an educator; he forces his people to think and shows how much it harms the artist if he succumbs to the idea of filing down too far his spirit-like fantasies.

Schumann also knew the importance of imagination in education. He had a very lively way of speaking. He expressed himself in pictures whenever possible and made comparisons which were more or less delicately plastic.

When, for example, he speaks of "purposely thrown-in lumps of accords" with which Berlioz produces his sometimes



high-sounding effects, he plainly shows us that it is an aesthetical sin to use such rough methods; but he admits that even those can be serviceable when used by a genius. Many more examples like the one mentioned could be added.

How far Schumann's work as an educator goes nobody can say. Modern art and musical artistic accomplishments of our present time have taken their strength from those sources. It is, for example, unthinkable to see present-day German art without Schumann's personality.

One more fact I would like to state. There are many people who do not know of Schumann's literary works and even know very little of his compositions; yet they have profited by his educational life-work. This alone is certain proof of his eternally working strength and personality which, a sad circumstance, seemed to end so tragically during the last years of his life.

But these influences are, in their own particular channels, more direct and complete than are those received from his

musical works which, after all, show only a part of his greatness. In a certain way, indescribable to us, this influence is taken and accepted by his contemporaries and is then handed on from generation to generation, from one people to another, becoming always greater and greater.

Is it not so with Schumann? How many artistic works never-to-be-forgotten may have received their influence through him?

—Musikalisches Wochenblatt.

- SELF-TEST QUESTIONS ON MISS REDENBACHER'S ARTICLE
1. Why is Schumann called a "romantic"?
  2. What constitutes the chief weakness of the imitator?
  3. What is an aphorism?
  4. How does Schumann contrast poetry and music?
  5. What is the danger of one's being "afraid of originality"?

# "The Nutcracker Suite" of Tschaikowsky

An Explanatory Analysis of this Delightful Work Heard so Frequently on the Sound Reproducing Instruments

By VICTOR BIART

PART II

Typical of Tschaikowsky is the contrasting second subject, the melody beginning in flutes and clarinets. See Ex. 5, September ETUDE.

(b) *Danse de la Fée Dragée.*

This dainty little piece embodies all the grace of the lovely Fairy Queen. The clever master presents to our vision a pleasing picture of the gentle fairy by means of the light staccato strains on the celesta, to the pizzicato accompaniment of the strings which, in the four introductory measures, usher us into the presence of her gracious Majesty. The wood wind adds its characteristic tints to the accompaniment; the bass-clarinet, with its romantic sombreness, combining with bass strings soon after the opening, adds the charm and beauty of its color to the texture. This delightful number begins thus:

**Ex. 6** Andante non troppo  
Strings pizz.

(c) *Trepak.*

After this choice tid-bit the composer offers us a national morsel in the form of a dashing Russian dance, the Trepak, which breaks out at its rushing, breathless pace (*molto vivace*), as if releasing long pent-up energies. The scurrying of dancing feet, the impetuous dash of the Slav, are brought to us in this whirlwind movement vivatized by whistling flutes, explosive chords in full orchestra, and the rap of tambourine. Its opening measures are as follows:

**Ex. 7** Molto vivace

(d) *Danse Arabe*

But what arouses the fantastic in the imaginative mind of the Russian composer more than suggestions of the Orient—that realm of mystic and exotic romanticism? Into what language could the atmosphere, the introspective languor, the whole spirit of the Eastern world, with its peculiar and compelling charm, translate itself more fascinatingly than that of music?

Like his compatriots, Glinka, Rimsky-Korsakoff and others, Tschaikowsky falls under its spell and unfolds before us a vivid picture of life along the Eastern and Southern shores of the Mediterranean in its most typical colors. How vividly the Arab, in his squatting posture, droning away a continuously repeated figure on his *rabab* (an Oriental cello) is brought to mind by the *basso ostinato*—a figure, or series of notes, "obstinately" repeating itself in the bass—that underlies this picturesque number! Throughout the greater portion of this piece this figure is assigned to violas and cello, later shared by second violins, to the sustained drone of double-basses.

What happier choice of instruments could the composer have made than that of allotting the intonation of the solemn, half melancholy melody of the introduction to the clarinet in its *chalmieu* register? This designation (the lower section of the clarinet's range) points to the family name of *chalmieu*, *shawms*, in German—Schalmei, all from the Latin *calamus*, a reed, from which the clarinet, like its sister and brother instruments, the oboe and the bassoon, respectively, are descended. No composer has employed the rich, deep tone color of this range of the most dramatic of wood-wind instruments more effectively than the composer of the "Pathetic," as everyone familiar with his scores will recall in the introduction to its predecessor, his "Fifth Symphony." Our Example 8, which here follows, presents the opening measures of this fascinating introduction:

**Ex. 8** This measure repeated three times.  
Clarinet and English horn

Hereupon muted violins in thirds sing the somewhat sad and wistful melody of the First Part, the first phrase of which is as follows:

**Ex. 9** Violins (muted)

The following frequent interpolations of the tambourine, characteristic of the Eastern dancer, remind us of the fascinating stories of the seclusion of the harem and similar scenes in which we have revealed in "The Arabian Nights." After each of the three parts of this dance—for it is in what is termed three-part song-form—the introductory melody of the clarinet returns in refrain. In the third part of the piece (beginning with measure 70) the oboe contributes that peculiar Oriental nasal twang in a counter melody to that of the first violins, an effect that is intensified ten measures later by the still more plaintive alto sister of the oboe—the English horn. Here follows this typically Oriental melody (oboe, repeated an octave lower by English horn):

**Ex. 10**

In the codettas, which bring the piece to its expiring close in vanishing *ppppp*, the clarinet sounds a parting fragment of the introductory melody, each time answered by the tambourine.

(e) *Danse Chinoise*

From our delightful idling in the land of the caliphs we are suddenly aroused by the baroque strains of the *Chinese Dance*. The orchestration in this number shows four striking features: the piping of the shrill melody by the flutes, including the piccolo (small flute); the participation of the orchestra bells (Glockenspiel, Carillon) in the melody; the pizzicato accompaniment of the strings; and the deep bassoon. No instrument can express the comic so effectively as this instrument, with staccato notes. In an amusing manner the first bassoon maintains this *basso ostinato*:

**Ex. 11**

from the first note to the last, to which the second bassoon and, for a large part of the time, the bass clarinet alternate between the tonic and dominant harmonies. The flute melody begins thus:

**Ex. 12** Allegro moderato

(f) *Danse des Mirlitons*

A mirliton is a toy instrument consisting of a small wooden or cardboard tube each end of which is covered with a membrane. There is cut into the tube near each end a small hole which serves as a mouthpiece. When sung into the instrument emits a sound similar to that produced by singing on a comb enveloped in a piece of thin paper. In Tschaikowsky's ballet the mirlitons appear in the *divertissement* of the second act. This dainty number reverts to the infantile character of the first two numbers. Throughout the First Part the melody is carried by three flutes, to pizzicato string accompaniment:

**Ex. 13** Moderato assai

A brief melody in the English horn (alto oboe), beneath the flutes, features the Second Part, as follows:

**Ex. 14**

The opening melody returns as Part III, to a more active accompaniment in the strings.

A pleasant contrast in character and orchestral color is furnished by the Secondary Subject or Theme, in F-sharp minor. The melody, *p* throughout, is here assigned to the two trumpets, joined, in

(Continued on page 791)



# The Most Curious Page in American Musical History

*An Early American Experiment in Communism with a Musical Background*

By HELEN KWIATANOWSKI

THE VILLAGE of Economy, located on the banks of the Ohio River, Beaver County, Pennsylvania, was first settled by the Harmony Society. This Society formed one of the most unusual musical groups in our commonwealth one hundred years ago. It was formed by a body of German immigrants which in 1805, at Harmony, Butler County, Pennsylvania, associated themselves into a communistic society. According to their motto, "All for one and one for all," the members of the Society placed all their money into one common fund; also, all labored for the common weal receiving in turn the necessities of life. Although the Harmonites had no prescribed form of religion, in the early days a greater part of the Society followed the teachings of their spiritual head who believed in the second advent of Christ to Palestine. In 1807, as an economic measure, later from religious motives, the celibate life was advocated and became a custom.

In 1814, the Society moved to New Harmony, Indiana, and ten years later returned to Pennsylvania, settling in Economy. George Rapp was the spiritual head of the organization while his adopted son, Frederick Rapp (nee Reichert), was the business manager. Under the leadership of two such men Economy became one of the most important commercial centers between Pittsburgh and New Orleans. Their manufactures consisted of cotton, wool, silk and other such products. They had a brewery, distillery, soap boiling shop, steam laundry, wine press, tannery, blacksmith shop—in fact, all kinds of shops. The main buildings still standing are the Great House, Music Hall, church, school and many residential dwellings.

The Great House, a neat, two-story building, was the home and executive mansion of the various trustees of the Society. Surrounding the house is an old-fashioned garden or park with beautiful flowers and

hedges, a memorial grotto, a large fish pond and a stone summer house on the roof of which the band played Sunday afternoons. The Music Hall consisted of a printing establishment and museum on the first floor and an auditorium for concerts and banquets on the upper floor.

For fire protection the community had two fire engines, one of which, built in 1826, is still on exhibition at the Carnegie Museum, Pittsburgh. After the

death of Rapp, the following were trustees: R. I. Baker, Jacob Henrici, Jonathan Lenz, Ernest Wodfel, G. Riethmuller, Samuel Seber, John S. Duss (still living) and his wife (also still living). Due to the gradual decrease of membership, the Society was dissolved in December, 1905.

## *The Center of Interest*

THE CHIEF recreation of the Economites was music. Many of

the members could play some instrument and nearly all could sing. In the early days, an orchestra consisting of piano, violins, violoncellos, clarinets, flutes, French horns, and drums was organized. In 1865, Dr. Benjamin Feucht formed a military band. In addition to general holidays, three festivals were observed every year. That of February fifteenth celebrated the founding of the Harmony Society. Early in August the Harvest Home was celebrated, and, in October, the Thanksgiving Feast took place. At each of these celebrations music played an important part, and many elaborate programs were arranged. Some of these programs, printed on the community's own printing press, are rather ambitious, containing such works as, for instance, Haydn's "Creation."

Added interest was obtained now and then when musicians from Pittsburgh came to Economy to perform with the local band. It is noteworthy that well-known men came to hear the programs at the Great House Gardens or in the Music Hall. The Governor of Louisiana expressed his enthusiasm of the concerts, as did the Duke Bernhard of Saxe-Weimar. The latter stated that when he visited Economy he was joyfully welcomed by a trio of French horns.

Not only were instrumental concerts rendered, but, at times, a chorus of about sixty or seventy girls sang hymns and folksongs as a diversion. The hymnals which the Economites used contained some German hymns and chorals but were mostly of their own composition. The choral melodies, both the adopted and the original, were sung much faster than the customary tempo of the fatherland. Some of the hymnals are still in existence, some in manuscript. Classification of hymns in the Economy hymnal gave headings such as "Festival Hymns," "Birth of Christ," "Christ's Resurrection," "The Coming of Christ," "Friendship and Brotherly Love,"



JOHN S. DUSS



ECONOMITE LADY IN SUNDAY ATTIRE



MUSIC HALL



ECONOMY CHURCH



"Self-Denial," "Of True Wisdom," "Hymns of Praise," "Hope," "Church of Christ and His Glory," "Faith," "Virtue and Modesty," "Spring Songs," "Summer Evening Songs," "Devotion" and "Autumn and Winter."

### Economite Musicians

MUSICIANS of note among the Economites were Gertrude Rapp, Johann Christoph Mueller (performer on the violin and flute), Jacob Henrici, Jonathan Lenz (a French horn player in the orchestra), Frederick Rapp and John S. Duss.

Gertrude Rapp was an accomplished pianist and singer. Her piano teacher for a time was W. C. Peters from whom she learned much. Her friends frequently mentioned musical events in their letters to her and knew that no gift would be appreciated as much as a piece of music. When visitors came to spend an evening at "Herr" Rapp's home, Miss Rapp would play the piano, performing with several violinists, cellists and flautists while other maidens added vocal numbers to the musicale. These affairs were a great delight to both performers and listeners.

Jacob Henrici wrote a number of German hymns and set them to music. His musical compositions to the Ten Commandments, Apostle's Creed and The Lord's Prayer have been published. Henrici played first violin in the community orchestra and organ in the church.

John S. Duss, one time cornet virtuoso and famous conductor, who is still living at the Great House in Economy, is a musician who brought much fame to the Economy orchestra. Adding performers from all over the country, Mr. Duss, as director, toured the United States and won such recognition that he was frequently mentioned in the European Press. Among his compositions are *Funeral March*, *Mazurka Caprice* and many dances and marches. Through his daughter's influence, Mr. Duss became interested in Catholic music and the result was the "Mass of St. Veronica." At the centennial held in 1924, the band played his compositions, *Harmonie Thou Flower Fair*, *O Come All Ye Faithful*, *Ye Gentle Harmonites*, the *Gloria* from the "Mass of St. Veronica" and a number of his marches as encores. Other pieces programmed for that occasion were *Children of Friendship* by Frederick Rapp and *The Lord's Prayer* by Henrici. In New York the Metropolitan Opera House Orchestra and Duss and his orchestra converted the whole of old

Madison Square Garden into a reproduction of Venice with real canals and imported gondolas. Here he gave concerts with such artists as Lillian Nordica and Eduard de Reszke.

### The Last Years

ALTHOUGH this sketch of the Harmony Society at Economy is chiefly concerned with its sociology and culture, it may not be amiss to note that, at the time when Mr. Duss became the executive head, he found the Society burdened with debt and its finances in a very precarious condition. After years of weary struggle he liquidated the indebtedness. One of the important things that he accomplished was the locating of the American Bridge Company on a portion of the Economy lands in 1903. The sale of over one hundred acres to this company, as well as other acreage to large concerns which were induced to locate here, helped materially in rescuing the Society from disaster. In due time the town was incorporated under the name of Ambridge, Economy of old becoming the fourth ward of the modern city.

Many of the old dwellings of the town are still standing while others have been replaced by more modern buildings. The Great House, with its picturesque facades, Colonial fireplaces, pianos, benches and other relics is the Mecca towards which all visitors to Economy turn. The Music Hall, designed by Frederick Rapp, is still occasionally used for socials. The Economy church, although almost a century old, now holds services for the German St. John Lutheran congregation. The tower of the church, also designed by Frederick Rapp, is universally admired by architects.

On the balcony, the band formerly played for certain holidays, February fifteenth, Easter, Whitsuntide, and Christmas. The music from that balcony could be heard all over the whole village. The steeple clock still rings out the time in hours, half hours and quarter hours—a solemn reminder of other days, which inspires us with a feeling of reverence for the good people who have passed into the Great Beyond and of whom, during the Society's waning years, it can be truly said,

*Far from the madding crowds ignoble strife  
Their sober wishes never learned to stray  
Along the cool sequester'd vale of life  
They kept the noiseless tenor of their way.*

### Prerequisites for the Accompanist

By EUTOKA HELLIER NICKELSEN

PRIMARILY speaking, to become an able accompanist the pianist must have a broadened musicianship. This is one of the biggest factors. Others are:

1. Accompanying whenever the opportunity avails itself.
2. Learning to listen and to follow the performer.
3. Covering up mistakes which the soloist makes—such as, disregarding a repeat or leaving out a portion.
4. Beginning the study of keyboard harmony and transposition.
5. Becoming acquainted with all styles of song form. Doing much sight reading.
6. Establishing correct tempos and carefully interpreting them in the prelude, interlude and finale of a song.

7. Never breaking a phrase in the piano part by turning a page; memorizing instead that portion and turning when the best opportunity comes.

8. Playing legato when legato is called for and staccato when staccato is called for. Knowing when to apply touch by pressure, touch by stroke and touch by weight. (This gives color to the accompaniment.)

9. Studying languages to know what the singer is singing about. (French, German and Italian are most used.)

10. If performing "impromptu," taking a moment to glance at the words of the song.

"Music makes its appeal to that aspect of life which unifies us. The intellect isolates, the emotions unite. Thus the spatial arts refine, isolate, clarify; music fuses, sweeps, unites. This should make clear why music is at once a primitive and universal art and one expressing the utmost refinement of civilization."—EDWARD HOWARD GRIGGS,

## Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

A department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed "THE ETUDE, Dept. of Reproduced Music."

THAT CHARMING Japanese travesty, "The Mikado," which was created by the ingenious team of Gilbert and Sullivan, has been recorded by the Victor Company in a manner which is both commendable and engaging. This new electrical version of this operetta was issued several months ago. There are eleven discs in the set which is inclosed in a durable album. A libretto is provided with each set. The work is completely given except for the dialogue and a few excised bits of accompaniment in the latter part of the score.

The recording was originally made in England by members of D'Oyly Carte's Company, who are well known for their presentations of Gilbert and Sullivan operettas. One might say that tradition was the corner-stone of effect with them, as D'Oyly Carte was the original producer of this score in 1885. The present company is under the direction of Rupert D'Oyly Carte, a son, who also conducts the orchestra in this set.

The story of this travesty is too familiar to relate. Besides, one may find it described in the front of the album which contains the discs. Grove tells us that it displays its creators at the top of their form, which is unquestionably true. Certainly no operetta has ever attained the popularity of this one. It has long been a great favorite with both professional and amateur companies. Its original production was so successful that it made a record run of 672 nights. Since then it has been revived from time to time, with many brilliant casts.

The value of a recorded version of this work cannot be overestimated for its specific type of diversion and also for an inestimable assistance in its production. Every school, college, church and amateur theatrical society should own a set and so, too, should the individual aspirants of the various roles, as they can receive invaluable assistance from the portrayal of the recorded parts. Of course characterization and humor are somewhat lost through the absence of visual stimuli, but, taken as a whole, the performance is most convincing and certainly has an appropriate spirit and "go" about it.

### The Quintet Form

THE POPULARITY of the quintet form which utilizes the string quartet and a piano cannot be overestimated. There is something of an ingenious romanticism in the tone of the piano, something which sustains its own harmonic independence whilst weaving its way in and out among the various strings. Sometimes, as in the poetical Brahms or Franck quintets, the piano is like a thread of gold that enhances a tapestry which is woven in a more uniform coloring.

The various recording companies realizing the appreciation for this type of chamber music have recorded to date the well-known quintets of Brahms, Franck, Schubert and Schumann. The National Gramophonic Society of London, who wisely seek to supplement rather than compete with the issues of the different manufacturers, have recorded the popular *Quintet in A major*, Opus 81, of Dvorak's. The discs of this society may be procured through leading American dealers.

Dvorak's Czech nationality is definitely felt in the better part of his music. It has often been said that his best works were devoted to the service of a national movement. But although we find consistent resemblance to Czech folk-music in his work, we also find a fertility of imagination which is entirely his own. In fact, in borrowing a form from his countrymen he seems to take only its mould, into which he pours rare and effectual beauty distinctly his own. In this quintet the national idiom is strongly marked by the use of two Czech forms, the *Dumka* and the *Furiant*. The first is derived from the folk-song and is described as a lament generally of an emotional and melancholy character; while the second is a national dance of Bohemia. Although we encounter these forms in many of his works it is doubtful whether we find them more felicitously expressed than in this work. This *Dumka* in particular is marked by beautifully contrasting moods.

The whole quintet is full of a spontaneous and imaginative charm. There is a wealth of melodic and harmonic beauty in it which should commend it to the attention of every music-lover. It is a wholly spirited work throughout, save for the second movement, which is the *Dumka*; yet here we are made conscious of a type of musical poetry which is universal in its immediate appeal. This quintet is given a sincere and appreciative performance by the Spencer Dyke Quartet and the English pianist, Miss Ethel Bartlett. It is well recorded.

### Domestic Discs

PASSING ON to some discs recently issued by our domestic companies, there are two which contain an excellently arranged fantasy from Wagner's music-drama, Siegfried. They are Columbia records, numbers 5080-81M. It is played by the Band of the Garde Republicaine, a French organization which has attained international fame. An unnamed director deserves commendation for his reading of this music which has the desired *esprit* and rhythmic resiliency. The discs are inexpensive, and for that reason may be called a really good buy, considering the amount of music they present from this favorite opera.

Borodin's colorful and distinctly characteristic *On the Steppes of Central Asia*, as played by the orchestra of the Paris Conservatory, is to be found on Columbia disc, number 67430D. It is a fine recording and one which will interest every devotee of orchestral music. The program of this work represents the approach and the passing of an Oriental caravan under the escort of Russian warriors. In the distance one hears a "peaceful Russian song," then the "melancholy chant of the Orient." The caravan approaches and moves onward, and the songs of the Russian and the Asiatic are blended in a medley, until they grow fainter and fainter in the distant desert.

The Musical Art Quartet, a group of young musicians headed by Sascha Jacobsen, the violinist, are definitely establishing themselves as one of the most promising string quartets in our midst. On Columbia disc number 5085M they

(Continued on page 807)



# The Rhythmic Educational Value of The Toy Symphony

ARTICLES BY PRACTICAL TEACHERS WHO HAVE FOUND REAL PEDAGOGICAL IMPORTANCE  
IN THESE DELIGHTFUL "MAKE-BELIEVE" RHYTHMIC ORCHESTRAS

## How to Prepare a Rhythmic Symphony Score Editorial Note

*This is really a very simple task which any teacher may accomplish with ease and pleasure. Secure two copies of the piece which you desire to turn into a rhythmic study. Next cut out the first line of music and mount it at the bottom of a piece of plain paper of sheet music size. Now above this draw horizontal lines about three-quarters of an inch apart. Then draw perpendicular lines extending upward through the bar lines of the piano part. Next write at the left side of each line the name of the rhythmic instrument to be played by each child.*

*Selection of instruments is dependent upon the size of the*

*group you are leading, your taste as to the needs of the composition and the mental and musical capacity of the performers. In the case of instruments having definite pitch, choose only those which give the tonic (first note of the scale) or the dominant (fifth note of the scale) of the movement which is to be played. The number of instruments used is by no means arbitrary.*

*In addition to the articles in this issue, attention of the readers is called to other articles of similar nature in THE ETUDE for August and September. In the Music Section of this issue will be found a delightful arrangement for the Rhythmic Orchestra.*

### How to Get Up a Rhythmic Band

By ISABELE TALIAFERRO SPILLER

A MUSIC teacher, with a class, should have some kind of ensemble playing as often as possible. The class instruction gives incentive and talent is discovered which is sometimes impossible to recognize in individual instruction. If instruments are not available at first the material under the heading "selection" and "subject" will do for many weeks with singing, marching and clapping. In fact, there are many selections not listed that may suit your purpose better. The enclosed are suggested. You may divide your band into families, if you like, that is, triangle family, woodblock family, tambourine family and drum family, and arrange for them to come in at different times. The duty of the conductor is to "bring them in" or "cue them in." Each child should have an opportunity to do this. Talent in this line is frequently discovered. The drum major is also important. He leads the marching band. Only two signals are necessary in the beginning (starting and stopping).

Rhythm or kindergarten bands develop the sense of rhythm. They are easily organized, with no expense in the beginning. Begin with the "Marching Song" published in THE ETUDE, October 1926. Play this with strongly marked accents, having the children sing it first. Then have them clap on the strong beat, then march.

Use different selections having the children decide which is the strong beat and, as they develop, the strong and light beats. "The Box of Soldiers," "The Camel Train," "The Spanish Dancer," "Barcarolle," "The Court Jester" vary the rhythm. The titles are suggestive and the children easily catch the mood. This develops their imagination.

Stories and pictures from the "Young Folks' Picture History of Music" may be introduced as suggested in the outline.

If percussion instruments are used later the known material, "Marching Song," could be played with heavy and light beats according to the instrument you have. If you use a bass drum the story of Haydn beating the bass drum could be told or read and then the picture shown.

Music memory and picture memory contests may be had separately and combined. The music may suggest a picture and the picture the music.

For instance, in lesson plan II with instruments:

1. What music does the bass drum suggest?

The Surprise Symphony.

2. What composer?  
Haydn.

Instruments for this purpose are cheap. For instance, clappers, small tambourines, triangles, castanets, drums and metalphones may be bought at comparatively low prices.

The metalphones give the first definite pitch for the little band members. They are played with two little hammers, and have the same principles as the piano except the fingering alternates, left, right, left, right. Many little tunes may be played on this.

The outline is made in parts. Each part may be used separately or combined.

#### LESSON PLAN NO. 1

(Without instruments and with materials selected from the lists which follow.)

Selection	Rhythm	Etude	Page
Marching Song	4/4	Oct., 1926	756
Picture of Mozart		Oct., 1926	721
The Drum Major		Oct., 1926	731

Sing "Marching Song." Clap on strong beat, then on strong and weak beats. Tap rhythm with the foot. March.

Story of Mozart and pictures in "Young Folks' Picture History of Music." Page 40.

Use of drum major stick. (A broom stick will answer the purpose.) Give each child an opportunity to lead. Only two signals are needed in the beginning. One to begin and the other to stop.

"Marching Song" may be used as an opening and closing number or as an "exit march."

#### LESSON PLAN NO. 2

(With Instruments)

Material	Rhythm	Etude	Page
Marching Song	4/4	Oct., 1926	756
The Drum Major		Oct., 1926	731
Andante from "Surprise Symphony"	4/4	Oct., 1926	743

"Marching Song" played while children beat drums on strong beat. If possible have one bass drum.

Story—Franz Haydn and pictures, especially No. 36. Haydn beating the bass drum. Then play Andante from "Surprise Symphony." Children beating drums on the strong beat.

Drum Major—whistle and stick leads the band when marching.

Conductor directs the band when not marching.

#### MATERIAL FOR RHYTHM BAND IN "THE ETUDE" AND "YOUNG FOLKS' PICTURE HISTORY OF MUSIC"

(Used separately or together)

Selection	Rhythm	Etude	Page
Marching Song (singing)	4/4	Oct., 1926	756
March of the Classes	4/4	Jan., 1926	39
Pride of the Company	4/4	May, 1926	368
Community Grand March	4/4	Oct., 1925	722
Barcarolle (swaying motion)	6/8	May, 1926	370
The Circus Parade	2/4	May, 1927	370
Here Comes the Scouts	2/4	Feb., 1927	130
The Spanish Dancer (castanets, clappers, tambourines)	3/4	June, 1924	396
Select Your Partner	4/4	June, 1924	390
The Court Jester	3/4	June, 1925	477
Dance at the Inn	3/4	June, 1924	405
Honey Moon Dance	4/4	Nov., 1925	782
Hungarian Herdsmen's March	2/4	Nov., 1925	780

(Continued on page 752)

### The Rhythmic Orchestra

By J. LILIAN VANDEVERE

(Continued from the September ETUDE)

SINCE THE children in the Toy Symphony are at the age when they are intensely individualistic, it is a most salutary influence for them to join in a group activity. Their own little whims and dawdlings, their maddening deliberations and fussings, are, perforce, put aside, while the flow of the joyous rhythmic wave bears them along in happy unity with their companions. In short, the work has its own important part in character development. Each child who has the experience of giving unwavering attention, prompt obedience and ordered activity is wiser and better for that experience.

#### Each One for All

BUT THE individual is not lost in the group. He has had the chance to express his opinion as to the most artistic instrumentation, and now he gives his best effort to the success of the whole. His instrument, well played, contributes its integral and essential part to the satisfying ensemble.

Because the child does not play all the time, he must keep counting assiduously and evenly to himself. While he is counting measures of rest, he must feel the beat of the rhythm marching steadily on. How much this training will mean to him when he begins to play duets! Despite all the other player may do, he will pursue his way undisturbed, and, when he comes to several measures rest, he will calmly wait, the rhythmic pulse ticking away in his inner being. On his cue for entrance, he will be ready without hesitation. This is true not only of duets but also of every form of ensemble work which he may later attempt.

When the small pupils have learned a number well, they will enjoy giving it at a recital. If the work is begun in September or October, the mid-winter recital should find them ready to play one selection creditably. This number is a very effective one with which to open a program. It will set a happy note for all that follows and eliminate all the shadow of nervousness from the excited performers. This group appearance is a safe and sane way of introducing the little folk to the gentle art of appearing in public.



The Toy Symphony Orchestra of Miles City, Montana, with Cecilia M. Hatfield as leader, is composed of fifty-five children under twelve years of age. Besides shorter concert selections it plays symphonies by Haydn, Romberg, Chwatal and Reinecke, and has given seven concerts.



The crowning touch of such an opening number is to have it preceded by a few words of explanation by one of the small players. What is to be said can be worked out as a class project. Of course they want their parents and friends to know what this is all about. Then how shall they tell them? There is always one poised and assured member of the class who will take the notes you have jotted down of the children's own contributions and memorize them at home. His confident young voice will hold the attention and carry the message better than yours could ever hope to do. Such explanation by one of the children and the actual demonstration of the work will be the best means of showing the parents your methods and the shortest route to their hearty coöperation and interest.

### The Instruments

IF GOOD instruments are used, they last for several seasons, and the results are so infinitely superior that there is little defense for the poorly-made toys. A good balance of parts for a small group is as follows:

- 3 triangles
- 3 tambourines or pairs of jingle sticks
- 3 pairs of bells
- 1 drum
- 4 pairs of castanets.

For a larger assembly to include pupils of various ages, the following parts are suggested, for a group of thirty players:

- 4 pairs of bells
- 3 pairs of jingle sticks
- 3 tambourines
- 4 pairs of castanets
- 3 bird whistles
- 1 wood block
- 4 triangles
- 1 xylophone
- 1 drum
- 2 pairs of cymbals—one pair to crash and one to be struck separately by two children
- 4 pairs of rhythm sticks.

## How to Get Up a Rhythmic Band

(Continued from page 751)

The Box of Soldiers	2/4	Jan., 1927	32	The above material may be used for rhythmic motions, or percussion instruments may be used.
The Camel Train (descriptive)	2/4	Jan., 1927	41	
Petit Valse	3/4	Jan., 1927	45	

Valuable Reference Material which Teachers will find in THE ETUDE as indicated, and in the Young Folks Picture History of Music by James Francis Cooke.

Subject	Young Folks Picture History of Music	Etude
Bass Drum	No. 114	Oct., 1926 — Andante from Surprise Symphony
Haydn beating bass drum	No. 36	
Snare Drum	No. 113	
Triangle	No. 118	
Cymbals	No. 117	
Xylophone	No. 116	
Conductor (Boy Mozart)	No. 44	
Beethoven	No. 47	German Dance, Mar., 1927 Allegretto from the Seventh Symphony, Oct., 1926
Schubert	No. 51—Song, "Who is Sylvia?" Military March	Nov., 1926 Nov., 1926
Grieg	No. 82—Puck	June, 1926
Mozart	No. 44—Minuet from Symphony in G minor	March, 1926
Chopin (Liszt & Chopin)	No. 71—Mazurka No. 75—Nocturne Polonaise	Feb., 1926
Bach	No. 21	
Handel	No. 27—Celebrated Largo No. 28 No. 29 No. 30	Jan., 1926
Wagner	No. 66 No. 70	
Lohengrin and Swan Boat	Nos. 97-98-99-100	Accounts in March, April, May, Aug., Oct., Nov., 1926
String Instruments		
Bass Instruments	Nos. 101-2-3-4-5-6	
Single Reed Instruments	No. 109	
Double Reed Instruments	Nos. 110-111-112	Oboe, Sept., 1926
Wood-wind	Nos. 107-108	
Percussion	Nos. 113-4-5-6-7-8	
Drum Major		Oct. and Nov., 1926

Music with a Spanish or Italian flavor, such as waltzes and tarantellas, is the most effective for the piano part. As a list of possible material, the following numbers are given. The solos are examples of piano music whose character and form adapt them for use with the percussion instruments. Parts of the compositions may be used in the preliminary work, or the entire piece may be worked out by the children, especially by those old enough to write scores.

### Piano Numbers

Zingara	Bohm
Tarantelle	Heller
Rose of Andalusia	Cooke
Castanet Dance	Dutton
Tarantella	Pieczonka
Moonlight in Valencia	Becker
With Spanish Grace	Brounoff
In the Gipsies' Tent	Crosby
Rainbow Dance	Kern
Lolita	Engel
Conchita	Loeb-Evans
Espanita	Rolfe
Little Italian	Smith
Italian Song	Tschaikowsky
Military March (simplified)	Schubert
Album Leaf	Grieg
Rhapsody March	Liszt

### Simple Toy Symphony Scores

My Spanish Guitar	College Song
Canoe Song	Pestalozzi
A Merry Life	Denza
The Boy Scouts	von Suppé
Come Join the Dance	Czibulka
Gnomes	Reinhold
March	Hollaender
Moment Musical	Schubert
Album Leaf	Grieg
Anitra's Dance	Grieg
Soldiers' March	Schumann

### More Difficult Scores

Toy Symphony	Romberg
Jolly Sleighride	Chwatal
Children's Symphony	Gurlitt
A Picnic	Spindler
Mother Goose Choral Toy Symphony	Brigham
Children's Symphony for Christmas	Hewitt
Children's Symphony	Thiele
Minuet from Symphony in E-flat	Mozart
Soldier's Life in Peace	Simon
Christmas Symphony, Op. 5	Dolb

These more difficult scores take in more instruments than have been mentioned, and they are quite elaborate. The Toy Symphony by Haydn, the most ambitious of all the children's numbers, requires wood

winds and strings in addition to the toy instruments.

Take a few minutes of your class lesson from the harmony and theoretical work, and stress, in this pleasant and helpful way, the basic and ever-important subject of rhythm. You will find that the work is not a luring by-path or a wanton detour but one of the most delightfully sunny roads that leads to musicianship. Don't trudge forever in the dust of drudgery! Instead lead your pupils through some of the hawthorne-bordered lanes of music study.

## Exceptional Speed and How to Acquire It

By A. A. WIHTOL

"A PIANIST without technic," someone has wisely said, "is like a tourist without money." After all, the definitions of technic simmer down to one point, the ability to make the fingers "go" where wanted and as wanted. If the student cannot control his fingers enough to exact from them very rapid movement, in case of necessity, he cannot control them enough to make them produce the required shade of tone just when he wants it, especially in moments of test when the ankles and knees shake from nervousness. Nothing is hurting the cause of good music these days like the classics played in the style of church anthems simply because the majority of budding virtuosi have no finger control.

To work for speed there are mainly two methods to follow. The first is the schooling that made Liszt, Rubinstein, Thal-

## SELF-TEST QUESTIONS ON MISS VANDEVERE'S ARTICLE

1. Why are percussion instruments especially advantageous in developing rhythm?
2. What rules of behavior should the leader enforce?
3. What type of pieces should be chosen for the very young?
4. What is the benefit of score-writing? Score following?
5. How may participation in the Toy Symphony develop memory and coöperation?

berg and Tausig—that is, raising the finger high in hammer fashion above the key and then driving it down with the greatest possible speed while playing notes slowly, one after another. The other method is to set the metronome each week, a notch or two faster than the goal for the previous week until the required speed is attained. For instance, if the student is playing a metronome speed of one hundred beats a minute, playing eight notes to each beat, he should try to play, within a week, to hundred and four beats a minute. He should not give up until that goal is reached. Of course, speed is not everything. But it is like fluency in the use of words. No matter what a person's feelings or message may be, if he has not sufficient mastery of his technical problems, he cannot deliver that message.

## Encourage the Older Students

By FRANCIS WRIGHT

It has always been a subject of doubt to me whether or not it was easier for a young person or for a mature one to learn music. Given the same opportunity it did not seem possible to me that age could be the insurmountable barrier that everyone said it was.

I have always had a passionate desire to learn to play. But such an opportunity never came my way.

But when I was thrust out into the business world and had my first pay check in hand, I rented a piano and went to the very best teacher in the city. She consented to take me, but was very doubtful as to progress and results. I never went back to her, for I knew there would be enough doubt and discouragement on my own part without hers being added to it. I wanted an enthusiastic teacher. I went to several others, well known in the city

but had the same results. I wanted them to believe as I did, that desire, perseverance and courage combined could not result in failure. But they all were skeptical.

I finally found a little teacher who was well recommended but very little known. She was my heart's delight, for she believed in and encouraged me. We worked hard; and sometimes I think that she worked for me almost as hard as I did for myself. But we are succeeding. Not that I am a concert performer. But I can pick up any ETUDE and find music there that I can play with great ease and unsurpassed joy.

Since my adventure I have heard of many people who have taken up music after they are grown. But it was only recently that I found out that my dearly beloved teacher was over twenty-five when she had her first lesson.

## The Late Pupil

By OLIVE DELAHAYE

DEALING with habitually tardy pupils is a problem for which a friend of mine has found a satisfactory solution. If a pupil is late she begins his lesson and carries it on until the regular time for stopping. Then the pupil is requested to wait in her studio until she has leisure to make up the lost time. To illustrate: a pupil arriving at ten minutes past four, instead of at four, is taught until four-thirty. Then he waits, perhaps, until five-thirty before the teacher is able to give him the other ten minutes. This plan has the advantage of not penalizing the punctual pupils who do

arrive for their lessons at four-thirty and at five. It entails some sacrifice on the part of the teacher, but it is seldom indeed that a child will voluntarily bring on himself the experience of enduring a tedious delay before he is free.

One lesson is almost always enough to make him realize that punctuality pays. Perhaps it should be added that in the case of young pupils the parents are always notified by telephone of the detention of their child, so that it will give rise to no anxiety on their part. Parents usually are glad to coöperate in this plan.

"There is something so wonderful about music—so uplifting! But then, I have devoted myself to it. Other people do not get so much from it; perhaps because they do not feel as I do. That is destiny and as it should be. We cannot all be doing the same things; and if all loved music so intensely where would the other beautiful arts and necessary businesses come in?"

—GUIOMAR NOVAES.



# DEPARTMENT OF BANDS AND ORCHESTRAS

Conducted Monthly By  
VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

A GOOD conductor never rushes into the beginning of a movement without first taking time to hear it mentally. Actually breathing with the preparatory beat as if about to sing is extremely helpful to the chorus or orchestra; they sense the impending attack. To start an orchestra or chorus with surety one must always give the preparatory up-stroke in tempo. This is a matter of great importance. If the beginning of a composition comes on an after-beat note (as in *Dixie*) always give the full up-beat. This serves as a preparatory stroke. The players or singers will then invariably attack together. *Fermatas*, *ritardandos*, *diminuendos* or *crescendos* should be anticipated a long way ahead. Coates used to say, "A Handley-Paige aeroplane shuts off its power ten miles before landing. A *diminuendo* should be as thrilling as a *crescendo*. To make *diminuendo* effective one should start high with the beat and gradually lower the stick. To guard against a *diminuendo* when the score calls for a prolonged sustained tone, ask for a *crescendo*. This is especially effective with the overworked brasses. The trick of the experienced conductor lies in keeping the stick slowly ascending instead of remaining stationary.

## I See You!

IT IS BAD to crouch for *pianissimo*. It looks as if one were playing "hide and seek." "I see you!" piped up an impertinent orchestra man to Sir Beer-bohm Tree, of London, when he was guilty of this crouching effect.

For sudden contrasts from *fortissimo* to *pianissimo* it is well actually to stop beating for an instant, a sudden "stepping on the brake" that is as effective and even more dramatic than the customary pulling inward of the hands or the thrusting of the left hand, palm out, as does the traffic policeman. To force *pianissimo* from a sluggish orchestra Eugene Goossens often will bear down quickly with the palm of the left hand. *Crescendos* are affectively indicated with the palm up, the left hand rising in an outward direction; and, conversely, gradual *diminuendos* are accomplished with the palm turned down and the left or both hands falling while being drawn toward the body.

No intelligent leader will allow his left hand continually to double the work of the right. The function of the left hand is to supplement the right in building up climaxes, to indicate phrasing and to give necessary cues. A left hand that is too busy is without effect. Gabrilowitsch, however, often beats with left hand alone. As he does it, the effect is one of variety and plasticity. This keeps the audience and players interested and alert.

May Heaven deliver us from the wooden automaton! His stiff armed motions inevitably make for wooden playing or singing. Virility and inspiration come with the freedom of the curved, sweeping stroke, one that is made not with the arm hugged close to the body but extended forward and away from the body.

When following an unaccompanied passage by a soloist while awaiting the entrance of the orchestra, the conductor should keep his hand slowly moving upward, anticipating the instant when he must bring the orchestra and soloist together. This was a famous trick of the great Nikisch. It never fails to keep the orchestra alert and ready for a precise attack.

## Some Important Lessons to Be Learned from Great Conductors

### PART II

By DAVID MATTERN

#### "Circus" Methods

THIS NO doubt sounds very technical and pedantic. Nevertheless all great conductors carefully analyze every motion they make until they do these things automatically. Nothing is left to chance. With it all the height of art is reached by the leader who can center the attention of the audience on the music instead of on himself. Exaggeration, especially in dynamics, is a proof of poor taste and circus methods. Also, the seasoned conductor never forgets the prime necessity of a definite direction to each beat even in the heat of the most impassioned work. Here is where the choral conductor frequently comes to grief when using the orchestra for accompaniment. The orchestra man with fifty-three measures to count deserves our sympathy when he is led by the average chorus director.

We should all look at our choruses and orchestras more, thus compelling them to look at us. All of our conference conductors have given us good examples of this in their rehearsals. Weingartner said, "There are two kinds of musicians—those with music in their heads and those with their heads in their music." We must memorize what we conduct, using the score only for occasional reference (if at all) in the concert.

Memorization should be accomplished phrase-wise; four measure phrases, two-measure phrases, and so forth, as they occur in the composition. One can easily make a mental graph of the successive phrases as they are tossed from voice to voice or instrument to instrument. As soon as a cue is given it should be put in the mental background, leaving one free to think of the next one to come. As the great Nikisch said, "After starting a motive it will take care of itself; the conductor should attend to the polyphony."

Of course, if the conductor has no orchestral score he should put the instrumental cues in the vocal score or piano part before attempting to lead chorus and orchestra together. To conserve precious minutes in rehearsal the conductor should list difficult spots and work them out. He must have bowing and fingerings decided upon, and, for the chorus, phrasings, important words and breath marks indicated.

#### No Room for Dispute

MENGELBERG drills with meticulous care. He owns his own orchestra parts. There are no disputes about bowings in his rehearsals. Everything is marked in red and blue pencil. Both in rehearsal and in the concert he exerts tremendously concentrated power, but so well poised is he that he appears to expend the minimum of energy. He is a short, stocky man, but in interpreting a great work he seems to tower above you like a giant. He has no mannerisms. He expects every man to hear mentally the tone he is about to produce and also to hear what is going on in all the other parts. This standard is vitally important to both chorus and orchestra.

Albert Coates used to shout to us in his conducting class, "For heaven's sake do not bow to the orchestra! You look like an old woman nodding over her knitting needles!" A fine conductor keeps his head back. He never bends his knees or bobs up and down. He does not stamp his feet or pound with his stick. Occasionally it is necessary to shock a lethargic chorus or orchestra by "throwing a fit," but to make this habitual only results in making a monkey out of the director. The effects gained by distinction, by playing upon the chorus or orchestra, are those of the master. The fine leader sees to it that his men look like professionals. His players

never cross their legs or beat time with their feet. If a man must obey that pedal impulse let him confine it to his big toe. Well-disciplined professionals never make any noise in turning their music or attract attention by suddenly jerking their instruments to position. The pictorial effect is never to be despised.

Help your chorus in every way possible, especially in changes of tempo; but sometimes be intentionally erratic with the beat. It will catch the unwary and over-comfortable player and jog him into attention. Say little; talk with your stick and your facial expression. Do not beat with a monotonous uniformity. Rests should have very small beats. Beat phrase-wise.

#### Never Ask Questions

IF YOU DO not know what is in a player's or a singer's part do not let him find it out. Never ask questions. You are there to tell the performer what to do. If the conductor can actually demonstrate by playing an instrument or by giving a model illustration of a vocal effect he has an impressive advantage. He must know how to get from the great string body the uncanny effect of *ponticello*, the dry and crackly *col legno*, the rich full sonorous sweep of the whole bow, the vibrated, harp effect of *pizzicato*, the fairy-like tripping of the *spiccato*—"catching flies"—the tense, pounding *marcato* and the velvety floating, ethereal *estasi* bowing. He must never allow the strings to slide with a downward whining *glissando*. The same applies to choral work. Coates hearing this would exclaim "take those cats off the roof!"

Every inch of bow has its own particular idiom. Fast, light-running passages are played at the tip, *marcato* at the heel, solid-toned, rapid passages in the middle, while the broad *fortissimo* demands the sweeping fore-arm stroke. The conductor who knows his woodwinds and brasses equally well can satisfy his ideals of interpretation.

Every cue should be alive and distinctly given, not tossed out carelessly. Look at your man when giving him his entrance. Do not become too busy flinging out unimportant cues. In accompanying a soloist in a concert do not try to lead him. If he is a competent soloist he should be entrusted with the interpretation or instructed privately before rehearsal. When you must handle soloist, chorus and orchestra together, the chorus should receive the prime consideration unless you are able to handle all three with equal facility. When two soloists in an opera are close together on the stage, give cues to the one at the left very far to the left, and conversely, to the one at the right.

#### "R. B. E."

MASTER your rhythmic problems. Coates repeatedly would call out, "R. B. E., rhythm before everything." In marking the rhythm of after-beat notes do not make a conspicuous motion for the divided beat, but dominate the orchestra with an unyielding clear-cut stroke. It is effective simply to stop the stick or, at most, to give an exceedingly small motion to the "and" of the after-beat. Syncopation demands iron-bound precision, particularly with the down-beat. Frederick Stock demonstrated this in the Dvořák Symphony in a passage where the strings enter after the seventh beat. He called out "seven" to the orchestra, giving a strong pulsation on the beat with a rebound that gave an

(Continued on page 781)

## Ensemble Work for Band Men

By J. B. CRAGUN

THERE is a fine grained sort of experience and training possible in trio or quartet playing not experienced in larger groups. It has been the string trio and quartet that has made possible the symphony orchestra, and it will be through similar study methods that your own playing and that of your band will be brought above the average.

Get three other players and form a mixed quartet, a brass quartet, or a reed quartet. Get some good music published for your combination and a good teacher to train you, and you will be more than repaid for your efforts. You will find music on sale by the various publishers to meet your needs, and on application they will send it for examination.





# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by  
GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



CAN MUSIC be taught in a one-room school of thirty or forty pupils, distributed among seven or eight grades, with ages ranging from six to sixteen? Without previous instruction on the part of the children, can a successful supervisor in a town school drive out to a group of district schools one day a week and accomplish anything worth while in the field of music? What procedure should school principals and supervisors follow in attempting a solution to such a problem in rural education? In this presentation we shall include an account of a procedure extending over a period of one school term and endeavor to indicate some major achievements of the plan used. Given four one-teacher schools and one three-teacher school—seven teachers and two hundred and fifteen pupils in all—with music not a required subject in the regular county school curriculum and teachers not specially trained for developing interest, enthusiasm and technic, and with almost no physical equipment in the schoolrooms, the task entered upon was to find worth-while values in music as a part of the elementary school course in a rural setting.

## Plans and Material

PRELIMINARIES preceding actual classroom instruction included a group conference with the teachers, at which time the supervisor broadly outlined plans for the school year. Fifteen minutes a day was determined upon as the time allotment for each individual teacher and thirty minutes once a week for the supervisor in each classroom. It was pointed out that pupils entering the high school in the town center were so deficient in music that they were practically unable to maintain equal standards with pupils from the town school. The result was that strictly rural children were being deprived year after year of such values as boys and girls have a right to expect from the study of music.

Instruction sheets and outlines in mimeographed form were left with each teacher to be used as a basis for the week's work. They were based principally upon the textbook which the pupils were required to purchase. The text selected for the one-teacher schools was also used in the seventh and eighth grades of the village school, while different texts were used for the primary and the intermediate grades of the village school. The supervisor having a broad training in public school music endeavored to draw suitable material from a number of authoritative sources to supplement and enrich the course outlined in the respective tests.

## Appreciation

THE ADOPTION of music as a regular school subject necessitated the purchase of a number of sound reproducing machines and selected groups of records. The records selected conformed as much as possible to those listed for use in the state music achievement contest. Children need to have placed before them in the most attractive manner the things they should enjoy. If properly presented they will take much pleasure in good music. In using the sound-reproducing machine it was an aim of the plan to point out the

# Taking Music to the Rural School

By JOHN H. JOLLIEF

PRINCIPAL OF SCHOOLS, SOUTH WHITLEY, INDIANA

charm and beauty of compositions studied, to help children recognize the truly beautiful things in music. The plan called for the playing and repetition of fine melodies of every type, the kind which never grow old and of which we never tire. Consequently such compositions as *The Spring Song*, *Annie Laurie*, *Hark, Hark, the Lark*, and *Auld Lang Syne* were used over and over. Did the children enjoy them? Most assuredly, judging from the number of times they voluntarily played them.

The plan called for the learning of rote songs, training of the sense of hearing, that is, the ability to apprehend tone qualities, sight reading with due attention to correctness and musical memory, class singing, study of rhythm, efforts toward forming a proper musical taste, explanations for every composition studied, including name, interesting facts concerning the composer, occasion for production, historical setting, and musical worth, training in part singing if progress proved satisfactory, simple means for correction of faults, development of a musical atmosphere, clear enunciation on part of supervisor, teacher and pupils, and such other matters as the supervisor considered important and worth stressing from time to time.

The supervisor felt the necessity for clearly planning all the work for the teachers, especially at the beginning of the term. He did not necessarily follow blindly the textbooks selected nor require the teachers and pupils to follow them in such a manner. Selections were made from the compositions given and his own instructions guided the teachers in the methods of instruction.

## The Weekly Outline

THE FOLLOWING outline illustrates the type of instructions given to the teachers each week in mimeographed form:

1. Direction for learning rote songs
  - (1) Books in hands of the pupils
  - (2) The whole song to be sung by the teacher
  - (3) The story of the song, difficult words, and so forth
  - (4) Learning by phrases (children imitate)
  - (5) Singing the song
2. Rote songs for this week
  - (1) *Good Morning*
  - (2) *The Postman*

Have these songs learned by all pupils.

  - (3) *To the River*

Teach to pupils of the fourth grade and above, while the first three grades listen attentively. As

soon as possible, encourage them to follow the older pupils and sing along with them. Let older pupils assist in teaching the younger pupils who find difficulty in learning the song.

### 3. Familiar song

*Annie Laurie*

Encourage the younger pupils to sing as much as possible. Work for a high, light quality of tone in all voices. Pitch songs as they are written.

### (4) Listen to—

*March of the Little Lead Soldiers*  
—Pierne

Aim at proper habits of listening. Insist as near as possible on absolute attention of all pupils throughout the playing of the composition. Make the composition appeal as much to the pupils' interest as you can.

The week's outline for December 19-23 indicates advancement. It follows:

### 1. Songs for this week

- (1) Use any Christmas carols that you have had
- (2) Review songs used during the semester

### 2. Review of the following topics:

- (1) Application of syllables to simple songs
- (2) Prominent motives and figures studied
- (3) Location of *do* with flat keys
- (4) Location of *do* with sharp keys
- (5) Folk Songs

- a. *Annie Laurie*—Scotch
- b. *Drink to Me Only With Thine Eyes*—English
- c. *Auld Lang Syne*—Scotch
- d. *The Farmyard*—English
- e. *To My Country*—French
- f. *Londonderry Air*—Irish

Be sure that pupils understand definitely the meaning of the term "Folk Song." They should be able to name any of the songs above and give the nationality.

- (6) Review of composers studied in listening lessons

Pupils should be able to give nationality of each composer and the name of the composition that he wrote. Take this from the state music achievement list.

### 3. Semester examinations

The examinations will be based on the points covered in the review. The questions will be applicable to about sixth or seventh grades; but do not expect as much of your third grade as of the upper grades. Let all pupils

take it except the first and second grades.

## Help for Teachers

THE FOLLOWING brief extracts are taken at random from the outlines, indicating the type of personal instruction given each teacher weekly:

Study as given in notes accompanying the record. Teach the spelling of the title, the composer's name and the nationality, so that pupils can talk and write intelligently about each selection played.

Select important motives and figures from these three songs and drill upon them until pupils can recognize them when seen or heard and can sing them. Use blackboard for drill.

Teach syllables by rote with books in hands of pupils, but encourage them to do as much reading of notes as possible.

Use notation as much as possible. Study out the familiar figures before attempting to read the song clear through.

Teach comparative value of quarter, half and dotted half notes. Teach the tapping of these notes in songs. The quarter note gets one tap, the half two taps and the dotted half note three taps. Tapping must move steadily as the ticking of a clock, and the notes must be fitted to the tapping.

Permit the children to play as they sing the song, imitating the various actions as suggested in the song (*The Mulberry Bush*). More verses may be added if desired.

Start reviewing special problems studied during this semester. Some of these are as follows: (1) meaning of various marks of expression found in the songs; (2) the letter names of lines and spaces of the staff; (3) the meaning of each figure of the time signature; (4) the placing of the first four sharps in the key signature; (5) the location of *do* in all sharp and flat keys; (6) giving *do* its letter name and from this deriving the name of the major key.

## Refinement of Taste and Technic

IN OUTLINING the plan and in teaching it the great fundamental value expressed in the familiar statement, "I care not who makes the laws of a nation if I may write its songs," was always kept uppermost. The fact that people live in their emotions, that music has a refining influence on the emotions, and that sentiment is a powerful factor in shaping human lives, was stressed daily in planning the course. Suggestions were given the teachers repeatedly that an instructor's purpose should be to teach pupils to know something about the composers of masterpieces, to be able to recognize masterpieces when they hear them and to develop a taste for good music and pleasure in its execution. The pure unadulterated joy which music brings was emphasized daily. It was recognized that the capacity for the proper enjoyment of music develops principally through its own daily exercise; therefore each day's music period was made as attractive as possible, so that it was a welcome, refreshing time in the day's routine.

What are some of the values resulting from the term's instruction and study in

(Continued on page 781)



# The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND NOT TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROPERLY BELONG TO THE "QUESTIONS AND ANSWERS DEPARTMENT." FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

## A Young Enthusiast

Have I started music too late and am I advancing? I am thirteen years old and have been taking piano lessons since last January. Two years ago I studied for two months and practiced at my teacher's home; but when school began I had to stop. The first of this year mother bought me a new piano and I started again. I am playing *To a Wild Rose*, Beethoven's *Minuet in G*, and other pieces. I love music and am eager to learn.—M. E. J.

I'm so glad that you now have a piano of your own, and am sure that, with your eagerness to learn, you ought to become an excellent player. But don't forget that this requires a mint of care and patience, and, above all, the ability to keep up your daily practice in spite of all temptations to neglect it.

Then, too, be sure that you cultivate really fine music, because it is just as easy to get the best as cheap and trashy imitations. Get acquainted with the great masters, and study their works. I advise you to read a little each day in James Francis Cooke's *Standard History of Music* which will tell you all about how music developed and who its composers are. Above all, however, practice, practice, remembering, as Longfellow says, that

*The heights by great men reached and kept*

*Were not attained by sudden flight;  
But they, while their companions slept,  
Were toiling upward in the night.*

## Fingering of Double Thirds

By CLARENCE G. HAMILTON

Is the following fingering legitimate for the playing of all major and minor scales in double thirds?

Right hand: 3 4 5 2 3 4 5 3  
1 2 3 1 1 2 3 1  
Left hand: 3 2 1 3 2 1 1 3  
5 4 3 5 4 3 2 5

I have never found this fingering given in any printed edition, but it was suggested to me by a teacher of splendid training, who said that it simplified the fingering by making it uniform for all keys.—T. C.

In fingering scales in double thirds we have the choice between two systems of fingering, both of which have their advocates.

According to the first of these systems, three pairs of fingers are employed, the 3-1, 4-2 and 5-3. Each of the first two pairs occurs three times to an octave, while 5-3 occurs but once. If, therefore, we know where the fifth finger is to be placed, all the other fingers will be automatically located.

In the major scales, the fingerings may accordingly be thus summarized:

Right Hand: (a) 5th on fifth of scale in C, G, D, A, E, B.

(b) 5th on G or Gb in all other keys.

Left Hand: (a) 5th on tonic of C and F.

(b) 5th on dominant of G.

(c) 5th on A or A# in D, A, E, B, F#.

(d) 5th on sixth of scale in Bb, Eb, Ab, Db.

The second system of fingering is the one which you suggest. In this there is but one entire change of position to the

octave, since the pair of fingers 1-2 completes a four-note group which alternates with the three-note group. To finger all the scales alike simplifies the matter greatly, of course, but it results in some awkward positions, as in the right-hand fingering of the scale of B flat. Since we seldom or never use many of the scales in succession or with the hands together, would it not be more sensible to remove all such awkwardnesses by adapting the fingering to the individual scales? I will here quote such a procedure, advocated by Tobias Matthay, which may be thus outlined for the major scales:

RIGHT HAND: second finger (with thumb) occurs on

(1) sixth of scale (as your fingering has it) in C, G, D, A, E.

(2) A or Ab in all other scales.

LEFT HAND: second finger (with thumb) occurs on

(1) seventh of scale (as your fingering has it) in C, G, D, A, E.

(2) G# in B and F#.

(3) Bb in F.

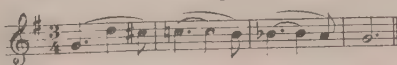
(4) dominant in Bb, Eb, Ab, Db.

In James Francis Cooke's *Mastering the Scales and Arpeggios*, pages 38-40, fingerings are given for double thirds in both major and minor scales, which judiciously make use of either one or the other of the above systems, according as it seems best adapted to the individual scale.

## Misleading Phrase Marks

If it is the rule to raise the fingers before and after a phrase or slur, so as to detach it from the following phrase, then surely the phrase marks of a great number of compositions must be incorrect. Otherwise each measure would be detached from the one before or after it in such phrasing as the following, taken from a piece which I have:

Ex. 1 Wagner, Evening Star



All of the other measures are notated in the same manner. Is this correct?

In the accompaniment of Cowen's song, *The Scallops*, the same phrasing takes place, which, if observed, would sound absurd in a quick tempo:

Ex. 2



C. C. J.

Unfortunately, much piano music is printed with such nonsensical and misleading markings which, as one theorist calls them, are mere "decorations" and which may be found even in some editions of the classics, such as Beethoven's Sonatas. I advise you to procure, whenever possible, recent critical editions in which such errors are generally corrected.

But you will often be called upon to revise the phrasing of your pieces for your own use and that of your pupils. For this purpose I advise you to study some reliable book on the subject, such as Hugo Riemann's *Practical Guide to the Art of Phrasing* or Stewart MacPherson's *Form*

in Music. There you will discover that a phrase often begins on a weak beat of the measure and extends to the corresponding point of another measure; consequently its beginning, length and end must be determined by the sense of the passage, certainly not by the bar lines.

Of the two examples which you present, the four measures of the first constitute but one phrase. In the second the slurs are evidently intended to show that the whole passage is to be played legato—a confusion of the phrase-mark with a mere mark of general connection.

## Piano Classes

I have about forty pupils and would like to organize a class or club which would come once a week for class work. I could divide them and have two such classes weekly. Please tell me how to conduct such classes and what would make them successful in interesting the children.—H. S.

If your pupils are not too far apart in their ages and attainments it might be possible to teach all forty in a single class. You would probably accomplish better results, however, by dividing them into two groups, the older children in one and the younger in the other. This would be better, I think, than classifying them by their grades of work.

I assume that these group lessons are intended to supplement the regular private lessons and that you expect by their means to increase the playing ability and the general musical knowledge of the pupils, also to fire them with the enthusiasm which should grow out of the "group spirit."

In the first place, then, provide a goodly supply of printed cards or slips (three by five inches, library size). On these cards topics are printed, with a blank space after each for the pupil to fill in at the lesson. These topics may be listed as follows:

Pupil's Name..... Card No..  
Name of Piece.....  
Composer..... Dates.....  
Form.....  
Meter.....  
Tempo and rhythm.....  
Melody.....  
Harmony.....  
General style.....

For each lesson, three or four pupils are detailed to play for the class pieces which they are studying with you. If enough pupils are not prepared to do this you can fill in the program by playing one or more pieces yourself.

Begin the lesson by calling on one of the pupils to play his prepared piece. Each of the other pupils writes the name of this piece and its composers' name on one of the printed cards, together with the number of the piece in the class work, in this instance, No. 1.

After the piece has been heard, you ask one of the pupils to describe its form, that is, to tell the number of the distinct divisions and subdivisions which it seems to possess. Perhaps it may come under the head of a *Rondo*, *Theme with Variations* or some such composition. More commonly

the three-part form will be found, designated by the letters A-B-A; in a short piece there may be but two divisions, A and B. It is well to name divisions by letters in this way, as a clear and brief method of presenting their general plan.

With this, as with each other topic, the individual opinions of the pupils are sought; and finally the result of the discussion is inscribed on the cards.

Passing now to the Meter, the question is put whether this is duple, triple, compound ( $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{12}{8}$ ) or complex ( $\frac{5}{4}$ ,  $\frac{7}{4}$ ).

Under "Tempo" and "Rhythm," we inquire whether the pace is lively, slow or moderate and whether the rhythm is sustained, regular or jerky, with rapid subdivisions. Under "Melody" we consider the pitch outline of the principal themes and whether this outline rises, falls or zig-zags about.

Harmony is concerned with the general texture: Are the chords played together or separated into their individual notes? Is the harmony usual, unusual, sweet or strong?

Finally, is the style tranquil, restless, vague, clear-cut? Just what word characterizes it?

For a practical example, let us examine Schumann's *Sicilianish* (Sicilian piece), Op. 68, No. 11. Our class study results in the following findings:

Form. A, B, A, each large part subdivided into a small a b a of its own.

Meter.  $\frac{3}{4}$  in A,  $\frac{3}{4}$  in B.

Tempo and Rhythm. In A, a swinging figure, in the pattern



B, mostly in quick 16th notes.

Melody. A suave outline:

Harmony. Compact chords.

General Style. Gentle and flowing in A, more dance-like in B.

Even very tiny pieces may be analyzed in this manner, by modifying some of the more involved points. If the teacher be clever enough the pupils will enter into the game with great zeal and will learn to give accurate judgments on what they hear.

If you wish you may vary the lesson by spending a portion of it on some general topic, such as the life and works of a composer, how to practice to the best advantage, how to memorize, and so forth. Here again, however, the pupils should be encouraged to present their own ideas. If they are old enough, they may prepare such a subject in advance. But in any case, see that their wits are kept sharp by inciting them to give their own opinions on any topic that comes on the tapis.

## A Poor Reader

I have a pupil fifteen years old whose reading is very slow and who has the bad habit of repeating her notes constantly (stuttering on the keyboard). What can I do to prevent this?—S. G.

Don't try to make her read more rapidly, but rather more correctly, especially (Continued on page 805)



# A Master Lesson on Schumann's "Novelette in F"

By the Eminent American Composer-Pianist

ARTHUR FOOTE



ARTHUR FOOTE AT THE PIANO

ROBERT SCHUMANN, the creator of so many beautiful things in his short life (1810-1856), was a contemporary of an extraordinary number of famous composers. In 1815, Beethoven, Schubert and Weber were still living. Berlioz was but a few years old; while there were also Mendelssohn (1809), Chopin (1809), Liszt (1811), Verdi (1813) and Wagner (1813). The Romantic period in music, art and literature was beginning and emotion was sought for self-expression; so that great would have been the surprise of these men had they been told that a century later distinguished composers avowedly aimed at writing music from which emotion and romance should be excluded, their place being taken by technical ability (for this is what "central" music means).

Schumann early showed musical inclination. At the age of seven he had instruction of a sort; while he soon afterwards made the experimental excursions into composition that would be natural for a boy of his talent. But for some time he hardly knew whether to choose music or literature for a profession; and, in fact, in later years he turned out to be one of those rare musicians whose writings about their art are of real value, while his editorship of the "*Neue Zeitschrift für Musik*" was an important thing in his life.

In writing for this journal his fanciful, imaginative mind led him to use various pseudonyms: such as, "Florestan," (representing the energetic side of his nature); Eusebius, the thoughtful side; while a sort of imaginary society, the "Davidsbündler," appeared in the columns of this periodical—a society supposed to be formed to combat the Philistines, that is, the enemies of musical progress. In this we have the key to Schumann as we know him in the "Carnaval."

## Schumann as Student

HE ENTERED the University of Leipzig as a law student; but this did not last long for he soon met Friedrich Wieck, a teacher of piano, whose daughter, Clara, he later married and his real interest now began to go into music and piano playing, so that he got his mother to write to Wieck for a candid opinion as to his fitness for the musical profession.

The answer to this was favorable, and he started in preparation for a career as piano virtuoso. This ambition, however, was not destined to be realized, for, though using mechanical appliance in practicing to strengthen the weaker fingers, he lamed his hand to such an extent as to prevent his playing from ever being first-rate. A blessing in disguise, since it turned him once for all toward composition. What he was to do in this is already shown in the early "*Papillons*," which have the real Schumann flavor.

## Composition Has Its Way

FROM NOW on he composed steadily and rapidly, for a long time, oddly enough producing piano pieces solely (from Op. 1 to 23). But soon came an entire change, however, for at about the time of his marriage with Clara Wieck (who by this time had become a distinguished pianist) the consummation of his long desired happiness sought an outlet in a stream of songs, over a hundred in number and many of great beauty. It was only after long continued activity in the composition of piano pieces and songs that he turned to writing chamber music, choral works and music for the orchestra.

## Other Talents

OUTSIDE of his composition and literary work, he was unsuccessful both as a teacher (during his year or two at Leip-

zig Conservatory, lately founded with Mendelssohn at the head) and as conductor. His reserved, unresponsive disposition and lack of personal magnetism were against him.

With all composers whose work has endured (remember that the *Fantaisie*, Op. 17, is ninety years old, it is in their music that they speak to us. At the same time, a knowledge of Schumann, the man, and of his curiously imaginative, self-absorbed nature, expressing himself only in his music, helps us to understand better what he wrote. For one who plays him it is well worth while to read a good account of his life, such as is found in Grove's Dictionary of Music.

## Influencing Musical Progress

ONE WAY by which a composer can justify his claim to a place with the elect is by so writing as to influence the development of music. This may be expressed in form (as did Mozart and Haydn with the Sonata, Liszt through his invention of the Symphony Poem); through counterpoint (as by J. S. Bach); by harmonic innovations, as those of Liszt, Wagner and Franck, and by the breaking of other new paths. With Schumann it was by his manner of writing for the piano that he did something new, influencing composers who have come after him. It had come to be felt that the plain scale and arpeggio, the most natural technical material for the piano, were beginning to be worn pretty thread-bare. The much greater, as well as more supple and artistic, employment of the pedal necessitated by the compositions of Chopin and Liszt, was also an important factor in the change that was coming. These composers were leaving the well-trodden ways and exploring new paths, putting fresh life and interest into piano technic.

Schumann practically gave up the old

plain scale and arpeggio. In the *Kreisleriana*, for example, there is not a single scale, nor are there any arpeggios of a purely ornamental nature. He was an experimenter at the keyboard, at least during the earlier years—often with success, sometimes not. In the preface to his *Paganini Studies* we can see how interested he was in working out technical problems.

His writing was often such as to demand an excessive use of the damper pedal, and one cannot help wondering whether he was sensitive to the unclear effect sometimes resulting. It is a curious thing that both he (in the ending of his *Papillons*) and Liszt (in the D-flat *Consolation*) almost seem to have foreseen the sostenuto pedal.

## The Short Piece Is Born

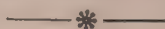
WE HARDLY realize today that to Schumann and to Mendelssohn (in his *Songs Without Words*) we owe the short, characteristic piece for piano. In Schumann we also find frequent use of suggestive titles, which indicate a poetic or picturesque basis for the music in the composer's mind and naturally stimulate the imagination of the player. Examples of these we find in the *Kinderszenen* and the *Fantasiestücke*, Op. 12. Things as different as the Brahms, Op. 117, and Debussy's *Reflets dans l'eau* are descendants of these pieces of Schumann. In every case, he himself tells us, the piece was written first and the name given to it afterward—obviously not the case with Debussy.

In the *Carnaval*, Op. 9, the fanciful, imaginative side of the composer shows itself in a singular way. In spite of the animation and endless variety, the germ of the whole work is a phase of unpromising character, consisting of the four notes that spell "Asch," the name

(Continued on page 785)



## CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS



A very attractive and characteristic  
ballet movement. Grade 4.

## DANCE OF THE ODALISQUE

Tempo di Mazurka M. M. ♩ = 128

C. ADOLFO BOSSI

The musical score is for a piano piece titled "Dance of the Odalisque" by C. Adolfo Bossi. It is in 3/4 time, marked "Tempo di Mazurka" with a metronome marking of 128. The key signature starts in D major and changes to D minor at measure 10. The score is written in a grand staff (treble and bass clef). It features various dynamics including *f* (forte), *ff* (fortissimo), *sf* (sforzando), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). There are also articulations such as accents, slurs, and triplets. A "TRIO" section is indicated at measure 10. The piece ends with a "D.C." (Da Capo) instruction.



## NOVELLETTE IN F

ROBERT SCHUMANN, Op. 21, No. 1  
Composed in 1838

See a Master Lesson by Arthur Foote on another page of this issue

Markirt und kräftig M.M. ♩ = 88

Markirt und kräftig M.M. ♩ = 88

The musical score is written for piano and consists of six systems of staves. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Markirt und kräftig M.M.' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as dynamics (f, sf, ff, p, pp), articulation (accents, slurs), and performance instructions (Ped., Ped. segue, a tempo, ritard., poco rit.). The piece is divided into measures, with some measures numbered in boxes (5, 10, 15, 20, 25, 30, 35). The notation includes chords, single notes, and complex rhythmic patterns. The piece concludes with a final measure marked 'pp' and 'Ped.'.



First system of the musical score. The right hand plays a melodic line with eighth and sixteenth notes, starting with a *p* (piano) dynamic. The left hand provides a steady accompaniment of eighth notes. Measure 40 is boxed.

*espressivo quasi ritardando*

Second system of the musical score. The right hand continues the melodic line, marked *pp* (pianissimo). The left hand features a series of chords, some marked *Red.* (Reduction). Measures 45, 53, and 45 are boxed.

Third system of the musical score. The right hand plays a series of chords, marked *f* (forte) and *ff* (fortissimo). The left hand plays a rhythmic pattern of eighth notes. Measure 50 is boxed.

Fourth system of the musical score. The right hand plays a series of chords, marked *ff* (fortissimo). The left hand plays a rhythmic pattern of eighth notes. Measure 60 is boxed.

Fifth system of the musical score. The right hand plays a melodic line, marked *a tempo*. The left hand plays a rhythmic pattern of eighth notes. Measure 65 is boxed.

Sixth system of the musical score. The right hand plays a melodic line, marked *rit.* (ritardando). The left hand plays a rhythmic pattern of eighth notes. Measure 70 is boxed.

Seventh system of the musical score. The right hand plays a melodic line, marked *a tempo*. The left hand plays a rhythmic pattern of eighth notes. Measure 75 is boxed.



*f* **85** *p* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped. segue* **90**

*p* **95**

*45* *35 poco ritard.* *a tempo* *ritard.* **100** *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

**105**

*p* *quasi ritardando* *a tempo* **110** *PP* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *f*



*f* *sf* *ff*

115 120 125 130 135

CODA

*f* *sf* *ff*

*ff* *ff* *ff*

A creepy *Scherzo*, in  
modern vein, Grade 3½

## HALLOWE'EN

CECIL BULEIGH, Op. 1, No. 2

With buoyant vigor M.M. ♩ = 144

*f non legato* *p* *mf* *cresc.* *ff*

*\*Codalast time* *\*last time*

CODA

*pp* *f*

*D.C.*



# FANTAISIE - RHAPSODIQUE

MANA-ZUCCA, Op. 97

This fine new composition is now being studied by the entrants for a competition in piano playing for a prize scholarship offered by the composer.

Grade 6. **Energico**

This page of musical notation is for a piano piece, likely a study or a short composition. It features multiple systems of staves, each containing a treble and bass staff. The notation includes various musical elements:

- Dynamics:** The piece starts with a forte (*ff*) dynamic, followed by mezzo-forte (*mf*), piano (*p*), and returns to forte (*ff*) towards the end. A section is marked *p tranquillo* (piano and tranquil).
- Articulation and Phrasing:** There are numerous slurs, accents, and phrasing marks throughout the score.
- Fingerings:** Detailed fingerings are indicated by numbers 1-5 above or below notes.
- Tempo and Style:** The tempo is marked *Energico* (Energetic) at the top. Other markings include *espress.* (expressive), *poco rit.* (a little slower), and *rit.* (ritardando).
- Rehearsal Marks:** The score includes rehearsal marks numbered 30 and 40.
- Structural Elements:** A section is labeled "last time to Coda" with a Coda symbol.
- Complex Figures:** The piece features many triplets, sixteenth-note runs, and complex chordal textures.



meno mosso

This page contains the piano and left-hand parts of a musical piece. The notation is written on grand staves (treble and bass clefs joined). The key signature is B-flat major (two flats). The tempo is marked "meno mosso".

Key features of the notation include:

- Measure numbers:** 50, 60, 70, and 80 are indicated in boxes at the start of their respective systems.
- Dynamics:** *rit.* (ritardando), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo) are used throughout.
- Articulation and Phrasing:** Slurs, ties, and accents are used to indicate phrasing and articulation.
- Fingerings:** Numbers 1-5 are placed above or below notes to indicate fingerings.
- Triplets:** Groups of three notes beamed together with a "3" above or below.
- Rehearsal Marks:** Brackets with numbers 5, 6, 7, and 8 are placed above the staves to mark specific sections.
- Time Signature:** The piece starts in 3/4 time, but changes to 2/4 time starting at measure 80.



8 90 *rit.* *D.C.*

**♣ CODA** *f* *poco rit.* *mf*

*a tempo* 110

*Adagio* *Vuota* *p espress.*

120 *cresc.*

*mf* *p*

*ff* *molto rit.*

*Presto* *rit.*

This musical score is for a piano piece, likely a study or etude, given the title 'THE ETUDE' in the header. The score is written for piano (piano) and includes a variety of musical notations and dynamics. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into several sections, each with its own tempo and dynamic markings. The first section, starting at measure 8, is marked 'rit.' and 'D.C.' (Da Capo). It features complex triplets and octaves. The second section, marked 'CODA', begins with a forte ('f') dynamic and a 'poco rit.' (slightly slower) tempo. It continues with triplets and octaves, ending with a mezzo-forte ('mf') dynamic. The third section, marked 'a tempo', begins with a mezzo-forte ('mf') dynamic and continues with triplets and octaves. The fourth section, marked 'Adagio' and 'Vuota', begins with a piano ('p') dynamic and a 'p espress.' (piano espressivo) marking. It features a 'cresc.' (crescendo) marking. The fifth section, marked '120', begins with a mezzo-forte ('mf') dynamic and continues with triplets and octaves. The sixth section, marked 'Presto', begins with a forte ('ff') dynamic and a 'molto rit.' (very slow) tempo. It features a 'rit.' (ritardando) marking. The score is filled with complex triplets and octaves, which are a common feature in piano studies. The dynamics range from piano ('p') to forte ('ff'). The tempo markings include 'a tempo', 'Adagio', 'Presto', 'rit.', and 'molto rit.'. The score is numbered 8, 90, 110, and 120, indicating measure numbers. The page number is 764, and the date is October 1928.



## OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

Maud Louise Gardiner

## THE OPEN ROAD

GUSTAV KLEMM

With a good swing (don't drag)

1. The road, it calls this morning! I whis-tle like a lad, With-in I feel a wan-der-er's thrill, That  
 2. The road, a guest that lingers At eve-ning with my pipe, The day is touch-ed with gold-en wand Of

lures the good and bad;—The o-pen sky's my roof-tree, The camp-fire my bed;—No light-ed win-dow beckons me A toss where I am led.—  
 tho't in vis-ion ripe;—I seek not haunts of mansion; I ask but for a star; To guide me on the o-pen road, Where life and freedom are. The

*Vigorously and with steady rhythm*

road, the road the o-pen road! And the mer-ry eyes of a lass, The road, the road, the o-pen road! For—

home holds a man too fast;—I'll choose my way from day—'o day, While I sing with-out pack or load, The

song of the trail where I lose my heart, The song of the o-pen road, of the o-pen road. The road.



# WE THANK THEE, O. FATHER

Words by Alice Dorrance

E. A. BARRELL, Jr.

*Andante con espressione*

*mf* *ten.* We thank Thee, O Fa - ther, for Thy dear love, For

*mf* *mp* *col parte*

*poco rit.* *a tempo* *ten.* cour - age and strength that come from a - bove, But most we thank Thee for bles - sed peace.

*rit.* *a tempo* Oh may Thy mer - cies nev - er cease! For

*mf* *rit.* *mp* *marc.*

*ten.* Thou, Lord, dost know our bit - ter need; How, hun - gry and worn, on Thee — we feed.

*slightly stress counter melody*

*cresc.* *molto rit.* Thou who canst love us, tho, weak, we sin, O - pen Thine arms, and let us in!

*cresc.* *f allarg.*



# THE LOTUS FLOWER

## DIE LOTOSBLUME

Translated from Heine by  
W.J. Baltzell

ROBERT SCHUMANN

Lento assai

*p*

The lo - tus flow - er shrink - eth Be - fore the sun's fierce might;  
Die Lo - tos - blu - me äng - stigt sich vor der Son - ne Pracht

*poco rit. e dim.*

Droop - ing her head, in si - lence, A - wait - eth she, dream - ing, the night. The moon is her be -  
und mit ge - senk - tem Hau - te er - war - tet sie träum - end die Nacht. Der Mond der ist ihr

*colla voce* *pp*

lov - ed; He wakes her with sil - vry light; And then un - veils she glad - ly Her  
Buh - le, er weckt sie mit sei - nem Licht, und ihm ent - schleiert sie freund - lich ihr

*ac - cel - e - ran - do*

face un - to his sight. She blows, and glows, and glis - tens, And si - lent - ly gaz - es on high; Then  
frommes Blumenge - sicht. Sie blüht und glüht und leuch - tet und star - ret stumm in die Höh, sie

*ac - cel - e - ran - do*

*rit.* *ritardando*

fra - grant - ly breathes her long - ing For love, in love's deep sigh, For love, in love's deep sigh.  
duft - tet und wein - et und sit - tert vor Lie - be und Lie - bes - weh, vor Lie - be und Lie - bes - weh.

*rit.* *p* *rit.*



## DANSE HONGROISE

PAUL DU VAL

Allegro moderato M. M. ♩ = 126

SECONDO

The musical score is written for piano and consists of 126 measures. It is in 3/4 time and the key of B-flat major. The tempo is marked 'Allegro moderato' with a metronome marking of 126. The movement is the 'SECONDO' (Second). The score is composed of two staves, treble and bass. The piano part features various dynamics including *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte). There are also markings for *cresc.* (crescendo) and *marcato*. The score includes numerous fingerings and articulations such as accents and slurs. The piece concludes with a 'Fine' marking and a repeat sign.



## DANSE HONGROISE

PRIMO

PAUL DU VAL

Allegro moderato M. M. ♩ = 126

*ff*

*mf*

*f*

*cresc.*

*fine*

*ff*

*D. C.*



## ROMANCE

Revised by the Composer

PRESTON WARE OREM

Andante con moto M. M. ♩=84

Violin

Piano

*con Ped.*

*p con espress.*

*p*

*pp poco rit.*

*pp una corda*

*con espress.*

*p*

*rit.*

*pp a tempo*

*simile*

*rit.*

*p a tempo*

*Last time to Coda*

*pp*

*p*

*cresc. ed allarg.*

*pp*

*tre corde subito*

*fz*

*cresc. ed allarg.*

*con espress. e poco marcato*

*a tempo*

*frit.*

*p*

*pp eguale a tempo, poco agitato*

*frit.*

*Ped.*

*cresc. e rinforz.*



Più mosso

agitato

*f*

*p* *agitato*

*allarg* *molto cresc.*

*ff* *mf*

*p* *una corda ed eguale molto*

*p con passione*

*pp sempre*

*sul G*

*rit.* *a tempo* *sonore*

*pp* *con espress* *pp a tempo tra corde*



## Poco più mosso

*f molto allarg.*  
*mf*  
*p*  
*con espress.*  
*p*  
*f allarg.*  
*cresc. e string.*  
*poco marcato*  
*rinforz. cresc. e string.*  
*rinforz.*  
*Tempo I.*

*ff con maestà.*  
*con maestà.*  
*decresc.*  
*molto rit.*  
*p a tempo ten. D. S. &*  
*decresc. ed eguale*  
*molto rit. e colla parte*  
*ten.*  
*a tempo*  
*p*

*string.*  
*ten.*  
*f poco più mosso*  
*decresc.*  
*ten.*  
*string.*  
*f poco più mosso*  
*eguale*  
*ten.*  
*decresc.*  
*ten.*



This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of several systems of staves, each containing multiple parts of the music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

**Key Performance Instructions and Dynamics:**

- System 1:** *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), *rinforz.* (rinforzando), *f* (forte).
- System 2:** *cresc. e string.* (crescendo and string), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo).
- System 3:** *Tempo I.* (first tempo), *cantando ed espress.* (cantando and expressive), *decresc.* (decrescendo), *colla parte* (colla parte), *ten.* (tenuto).
- System 4:** *decresc.* (decrescendo), *pp* (pianissimo), *una corda ed eguale* (una corda and equal), *rit.* (ritardando), *ppp* (pianississimo).

The notation is written in a style characteristic of 19th-century musical manuscripts, with a focus on expressive performance. The page is transcribed by a modern editor, as indicated by the text at the bottom.

Transcribed by  
EDWARD SHIPPEN BARNES  
Allegretto

MINUET  
from the Symphony in E flat

W. A. MOZART



First system of musical notation. The piano part consists of two staves (treble and bass clef). The guitar part is on a single staff. Dynamics include *f* (forte), *cresc. Gt.* (crescendo guitar), and *p* (piano). Articulations include accents (*>*) and slurs. The system concludes with the word *Fine*.

Second system of musical notation, labeled **TRIO**. The piano part consists of two staves. The guitar part is on a single staff. Dynamics include *p* (piano) and *f* (forte). Articulations include slurs and a repeat sign. The system concludes with the word *Fine* and the instruction *D. C. al Fine*.



## EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By EDGAR ALDEN BARRELL

### Forest Voices, by James Francis Cooke.

This piece is not descriptive, in that imitations of the conventional forest voices, birds, rustling leaves, mill-wheels and other sounds of nature are attempted. It gets its name, "Forest Voices," from the fact that the composer was inspired by recollection of a glorious day spent in the aeonial castle of the "Wartburg," which rests on the top of a high hill in the Thüringen in Germany, near Eisenach. From the top of this castle, in which the Minnesinger con- gregation took place, a view of the surrounding ocean of waving forest giants may be seen in the endless valleys below. Whether resting in the musical silence of an April dawn, or during a storm-torn with the winds of November, the inspiring sight could not be imagined.

### The Little Rogue, by Richard Krentzlin.

Richard Krentzlin who lives in Berlin is a successor of Bohn, Spindler, Gurlitt, von Bülow, and other writers of interesting educational music. *The Little Rogue* is a most useful and interesting piece.

### Polonnette, by Hans Schick.

A "running" waltz, with the theme based upon scale passages. Play with dash and energy and with almost automatic precision.

### Love's Refrain, by Wilhelm Aletter.

Wilhelm Aletter, now resident in Berlin, was some years in America. He has been a continuous and successful writer, specializing in singing and drawing-room pieces. *Love's Refrain* will require a graceful and elegant style of delivery.

### Love Light, by Clarence Kohlmann.

Clarence Kohlmann is the popular organist of the Groves Auditorium, where his playing is heard daily by thousands. *Love Light* is his most recent composition, an expressive "song without words."

### Dance of the Odalisque, by C. Adolfo Bossi.

This is a ballet movement, in mazurka rhythm, with more than a touch of Oriental coloring. The harmonies are rich and well-contrasted. This should make a capital recital number.

### Novelette in F, by Robert Schumann Op. 21, No. 1).

Nowhere in this issue appears a master lesson in this famous Novelette. Written by Arthur Schumann, it cannot fail to prove richly instructive and interesting, and we are glad to be able to give you it.

### Hallowe'en, by Cecil Burleigh.

Cecil Burleigh was born in Wyoming, New York, in 1885. He studied violin with Emil Met and Hugo Heermann, harmony and counterpoint with Max Gruenberg and Anton Witke, composition with Hugo Leichtentritt. Mr. Burleigh has directed the violin departments of several colleges and universities, including that of the State University at Missoula, Montana. He is now engaged in composition and private teaching in New York City. Among his compositions are two Concertos and two Sonatas for violin, as well as many shorter works for violin and piano, songs and piano pieces. The present composition, *Hallowe'en*, is intensely original and striking. It must be played robustly, except for the measures in the middle section that demand a subdued tone.

The repeated B's in the left hand in measures 1 to 10 are really a pedal point. For the explanation of this term, consult your lexicons. Everyone will enjoy this little sketch.

### Fantaisie-Rhapsodique, by Mana-Zucca.

Ime Mana-Zucca is a pianist and composer who has written in all forms. *Fantaisie-Rhapsodique* is a technical, well-developed piece which will require a full tone, and due appreciation of the rhythmic values.

The originality and freshness of this composer's music is delightful and her grasp of the technique of composition is to mind the remarkable training she received during her student days with the masters as Alexander Lambert, Buoni, Lowinsky, Max Vogrich and Hermann Spielter. Mana-Zucca has concertized in France, Germany, Russia and other European countries. She even eleven she made a concert tour of the United States, which was extremely successful.



MANA-ZUCCA

### Minuet from the Symphony in E-flat, by Mozart.

There is one of the most charming of all Mozart's minuets, arranged for pipe organ by the eminent Philadelphia organist and composer, Ward Shippen Barnes. It will interest any of our readers, who may be "theory experts," to learn that this E-flat Symphony was only one of three which Mozart composed between the twenty-sixth of June and the eighth of August, 1788. How many present-day composers could accomplish as much in sixty times as long?

It will be a temptation for many to play this minuet faster than the tempo indicated—allegretto. Guard against this.

The staccato eighth notes receive, on the organ, the value of sixteenth notes. We cannot too heartily commend this selection to your careful attention. The grace notes in the second section are to be played with the first beats.

### The Open Road, by Gustav Klemm.

Gustav Klemm, of Baltimore, Maryland, was born in 1897. His musical training was received from well-known teachers including Gustav Strube, Howard Thatcher and Victor Herbert. The latter took an especial interest in him and performed many of his compositions. Mr. Klemm has written piano pieces, songs, orchestral numbers, and so forth. During the World War he served as bandmaster, having a band of fifty pieces. At present he is "Program Supervisor" for Station WBAL, Baltimore's largest radio broadcasting station, a task which presumably requires a great amount of time, effort, and discrimination. Mr. Klemm is an intense lover of the out-of-doors, as could be discovered from his song *A Vagabond am I*, which appeared in a recent ETUDE. The present song, in the same mood, is even better, we think, and should prove most enjoyable for study or recital purposes.



GUSTAV KLEMM

Notice the broad swing of the 12/8 rhythm. The "r" in "road" cannot be effective unless well rolled. Many singers stoutly maintain that they cannot accomplish the rolling of this letter, but we imagine practice is all that is needed in the majority of instances.

Put color, enthusiasm and verve into your interpretation of this number.

### We Thank Thee, O Father, by E. A. Barrell, Jr.

It is not a little embarrassing to be called upon to comment upon one's own compositions; particularly as a composer is invariably held to be the poorest judge of his own work. This sacred song is rather short but is susceptible of considerable intelligent interpretation. Notice that in the second stanza the piano part no longer goes hand in hand with the voice but instead has something perfectly definite and individual to say. The accompanist should be at pains to emphasize this counter-melody.

When you come to the last line of the song—"Open Thine arms, and let us in!"—sound both the last letter of "and" and the first letter of "let." This advice may seem superfluous, but experience has shown that it is in just such cases as this that many singers' diction "falls down." Do not hurry the tempo of this composition.

### The Lotus Flower, by Robert Schumann.

No student of singing should consider himself or herself fully fledged unless the course of training pursued has included songs by the great German "lieder" composers of the last century and a quarter. Perhaps the seven outstanding composers are these: Schubert, Schumann, Brahms, Robert Franz, Karl Löwe, Hugo Wolf, and Richard Strauss. The songs of each of these masters have a characteristic "flavor" which makes them easily distinguishable. Schumann's dates and the facts of his career are things readily available for you in the musical dictionaries. *The Lotus Flower* has always seemed to us one of his most expressive songs; obviously it is not of a dramatic character at all, as is, for instance, the famous *Two Grenadiers*. But it is wonderfully smooth and surely "vocal." The poem is by Heinrich Heine whose poems—especially *Du Bist Wie Eine Blume* (How Like a Flower Thou Art)—have been set by thousands of composers, famous and—not so famous.

The present English translation is the work of the late W. J. Baltzell, for many years Assistant Editor of THE ETUDE.

### Danse Hongroise (4-hands), by Paul du Val.

This is quite the sort of a piece which sounds even better in the duet arrangement than as a solo. It is full and sonorous, with sharply contrasted rhythms. It should be played in the orchestral manner.

### Romance, by Preston Ware Orem.

This *Romance* for violin has all the richness of color, rhythmic vitality and genius of construction which we find in the violin writings of Franck, Brahms, Bruch, or Sylvio Lazari. Moreover it is blessed with freshness and originality; the composer says something which no one else has ever said, and says it well.

The first theme is an expressive one; the second is faster and decidedly impassioned. Observe the skillful modulations throughout this piece. At the end of the second theme, there is a brief quotation of the first theme, which is followed by the third theme. Eventually, in keeping with all well-mannered compositions, the themes are happily combined in such a way as to give increased unity to the whole.

Con maesta means "majestically," the more frequent *maestoso* is familiar to you all.

As is evident, the accompanist of this number has "plenty to do to keep him out of mischief." In fact, both he and the violinist will doubtless find their technical resources heavily drawn on—but the total effect will be beautiful enough to warrant this. Preston Ware Orem has for many years been the Musical Editor of THE ETUDE, a post which he has held with distinction and great success; and it is owing to an incurable modesty that he has chosen never to display his own excellent compositions in our pages. Mr. Orem has written a considerable amount of music in the small and large forms. His *American Indian Rhapsody* has been often performed by Sousa's band, and with the finest success.

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## The SINGER'S ETUDE

Edited for October by

FREDERICK W. WODELL

Eminent Voice Teacher and Choral Conductor

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT  
"A VOCALIST'S MAGAZINE, COMPLETE IN ITSELF."

THE IDEALS certain writers of this day set forth as those of the masters of the ancient schools namely, beautiful tone, a perfect legato, distinct enunciation are the common property of all good teachers.

But *how* to enable the student to secure their realization? On this point we find marked differences in opinion and practice.

It has been intimated that some at least of the old masters taught by imitation. If the student is to learn how to sing by imitation alone, it would seem to be the business of the teacher to furnish for him an ideal tone.

What is the "perfect tone?"

Is the so-called "perfect tone" of the teacher to be considered a model of equal value for all voices—high sopranos, mezzo sopranos, mezzo contraltos, lyric tenors, robust tenors, high baritones, the *basso cantante* and the *basso profundo*? How is the student to know what quality of the teacher's tone has value for his imitation and what quality has not?

No two voices are exactly alike, even among those of the same general class.

We attempt to work against Nature if we try to imitate exactly, in all respects, the voice of another. Consequently, the pupil who is asked to make a tone "just like" that of his teacher enters upon dangerous ground. He who strives against Nature is facing certain defeat.

But how is the student to practice to any advantage unless he has acquired a standard of tone production toward which to work? Obviously he cannot rely upon imitation alone.

He may get assistance in forming the necessary standard by being required to listen to a given tone in his teacher's voice. But he will have to be told just what it is about that tone that is good for him. As a beginner he cannot be expected to know how to listen.

## Comparing Tonal Qualities

HE CAN BE told, of a certainty, to notice whether the tone is sweet (agreeable), clear and steady. He can be asked to compare, one by one, tones of objectionable quality, such as those which are breathy, husky, harsh, metallic, thin, nasal, palatal, guttural, with tones of good quality, in which the objectionable characteristics are not heard. It is the business of the teacher to furnish the material for such comparison.

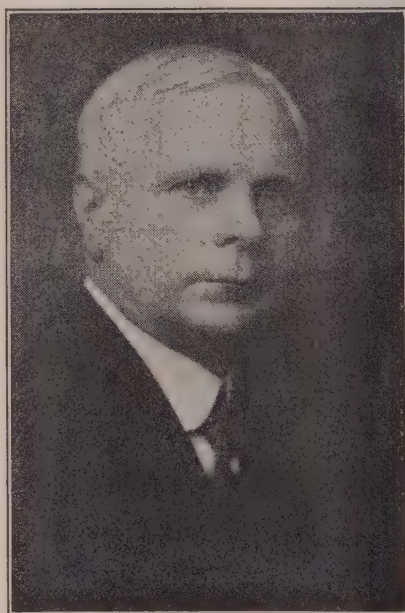
There is reason to believe, however, that many of the old masters did not rely entirely upon imitation in their teaching. There are records which have been put into print by Tosi, Mancini, Hugo Goldschmidt, William J. Henderson, William Shakespeare and several others which are available for study.

In the work of a number of the ancient masters there was a recognition of the value in teaching of the "appeal to the eye" as one means of approach to the mind of the student. The point appears in the instruction of Durante (early seventeenth century) to watch the position of the mouth for the "open" vowels as contrasted with its position for the "closed" vowels. Mazzocchi, referring to the seventeenth century Roman school in which singers were trained for the service of the church, notes that the pupils were placed before a mirror in order that they might acquire no contortions of the eyes, the face or the mouth in singing.

Daniele Federici of the seventeenth century is quoted by William Shakespeare as saying, "Those who shout and shriek till they are as red as turkey-cocks, with

their mouths as wide open as if they would thrust haystacks into them, let all the breath out and are compelled to take a fresh breath for every few notes. Such are useless as regards music."

Francesco Lamperti of Milan, in his day perhaps the most noted voice teacher in Europe, says that the student who\*



FREDERICK W. WODELL

"mouths" will never be a singer. There was also a recognition of a most important fact, namely, that the *Silent* taking of the breath marks the artist and is a prerequisite to that control of the singing breath which makes the emission of a tone of good quality possible.

## Noisy Inhalation

BOVICELLI, described by Henderson\*\* as "a distinguished teacher of singing in the last years of the sixteenth century," is reported as remarking, "It is very bad to make more sound with the breath than with the voice" (noisy inhalation). Johann Adam Hiller, referred to by Shakespeare as "the best singing teacher of his time," in 1774 published a book on singing in which occurs the following passage regarding the importance of breath control:

"There are two branches of his art that the singer must so entirely master that they become second nature to him. He must (1) imperceptibly and rapidly fill the lungs with breath and (2) be able to let it out again sparingly."

Note the emphasis here placed upon *silent* inhalation.

\*"The Art of Singing," by Francesco Lamperti, translated by Walter Jekyll.

\*\*"The Early History of Singing," by William J. Henderson.

Stepping Stones  
to Successful Singing

We have thus direct testimony that great masters of singing of ancient times added care as to the manner of taking and using the breath to their "Method" of dealing with the problem of how to teach their students to sing.

How to enable the student of singing to acquire the habit of silent inhalation and the ability to "let the breath out again sparingly," is an item concerning which different masters give varying instructions. Some of the more ancient masters apparently relied upon the practicing of the "swell" from *piano* to *mezzo forte* and back to *piano* without break or change of quality for securing control of the breath as well as for conquering shading and acquiring evenness of tone and a good legato.

## Toneless Exercises

CERTAIN masters who came a little later, as J. Miksch of the eighteenth century, whose artistic lineage is traced from Bernacchi through Casella, subdivided the problem of teaching breath control and gave breathing exercises *without tone*. This master also gave instructions for the position of the mouth and for the exposure of the upper teeth as in a natural smile as part of his vocal "Method."

It seems reasonable to infer from what is available as to the teachings of the ancient masters that they dealt with a more or less select class of voices; that they were not perhaps in the situation of many of the vocal instructors of the present time, who are asked to do the best they can with vocal material which is good, bad or indifferent.

Moreover, it is certain that the pupils of many of the old masters were required to practice vocal exercises by the hour, and this daily, much of the time under supervision.

The choosing of good natural material, with daily instruction and supervised practice, gave the old masters who thus taught especial advantages. Further, their pupils were expected to study voice and music for at least five years before beginning their careers.

No "method," however good in itself, can be expected to work unless it is correctly followed by the student, and for a sufficient time to make the formation of correct vocal habits possible. If the modern teacher is to repeat the reported successes of the old masters, he must at least have the intelligent support of pupils, parents and all concerned.

There can be no question but that the vocal teacher of the present day is willing to do all that he can for the "average" pupil. He is not alone concerned with the preparation of individuals for professional work in the church and opera. A considerable proportion of the students of singing in this country today cannot reasonably look forward to a professional career.

They are nevertheless justified in acquiring all that is possible of the art of singing as a means of culture, self-expression and social service.

## Cultural Study

IT IS THIS class which makes its particular demands upon the teaching skill of the modern instructor. It is a task, in the light of the best knowledge of the day, psychological and pedagogical, to devise ways of meeting teaching problems whether presented by the professional or the amateur student. In doing so he would do well to hold fast to the fundamental principles of tone production and the of singing as set forth by the great masters of the ancient schools. This for the reason that they showed, by the results of their work with pupils, that they understood the natural use of the vocal organ for the production of beautiful, artistic tone and recognized what were the characteristic powers and the limitations of the vocal instrument. They provided truly vocal music and taught the singer how to use the voice in a skillful and artistic way.

The modern teacher must recognize that as the human body is the physical instrument with which he has to deal, its health and strength are of fundamental importance. To secure the most advantageous use of the body for singing the instructor must first insist upon a posture or "poise" which makes possible the free, untrammelled action of the breathing organs.

Certain of the old masters had much to say about posture, particularly about the poising and balancing of the trunk and head. In many cases, because of the absurd demands of fashion with regard to bodily outline and "posture," it is not easy for the conscientious vocal teacher of today to obtain the desired results as to poise in singing; but it must not be forgotten that the voice always suffers when the posture is bad. Long established habits of faulty standing and sitting have to be overcome and weak muscles strengthened.

In this connection proper exercises (silent) for poise and for the muscles involved in breathing (for singing) are indicated. These will shorten the process of obtaining control of the outgoing breath.

## The Physical Plane

THIS WORK may be described as tackling the problem of vocal teaching on the "physical plane." The emphasis here is upon bodily action and sensation, not upon tone.

The appeal to sensation is carried further. The feeling that the tongue is loose along its surface from its back to its tip, that the jaw is "floating" in the air, and that the *SILENT* breath is being sent out with some energy in a slowly and steadily moving stream, that *AH* is being sounded though not actually sung, with also a feeling that the throat is widely open from the *BOTTOM* of the neck upward, may be willed and repeated as an exercise to be practiced previous to singing. The complete or combined sensation here obtained may be called the "*AH* sensation."

Next these conditions may again be willed, with the additional determination that the natural weight or force of voice (neither soft nor loud), on the vowel *A* shall be exhibited on an easy, middle pitch *WITHOUT IN THE LEAST ALTERING THE CONDITIONS*.

When this is accomplished the vocal instrument will give the freest and best foundation tone of which it is capable. T

(Continued on page 777)



## Getting a Good Start

CHARLES LUNN, a professional tenor singer of some renown in England, pupil of a noted Italian teacher and author of "The Philosophy of Voice," was emphatic in his opposition to the use of consonants in working for a correct start of vocal tone. He declared that placing a consonant before the vowel, in early study, prevented the correct action of the instrument in the generation of tone. He believed only in teaching tone-start or "attack" by means of the vowel.

The Old Italian masters, and some of their immediate followers, as Caccini (b. 1558), Herbst and Crüger, began the work of training the voice upon vowels, making use first of the "open" and later of the "closed" vowels.

Distinct pronunciation in song, which involves careful articulation of consonants, was also called for by these masters.

Caccini placed great importance upon a good "attack" upon the vowel. He is quoted by William Shakespeare ("Plain Words on Singing") as saying: "I maintain that the first and most important foundation is how to start the voice in every register, not only that the intonation is faultless, neither too high nor too low, but also that thereby the quality of the tone be preserved." To this Mr. Shakespeare adds the comment:

"This surely means that the freedom of the throat, so necessary to unerring tuning, uses also the quality of the tone."

The late Henry Blower, of London, a

pupil of the Italian G. Nava, who was the teacher of the great baritone, Charles Santley, made use of the consonant "d" before a vowel to "get the voice forward," with the purpose of thus avoiding throatiness and securing a clear, resonant tone:

## Use of Explosive Consonants

SIMILAR use of *d*, *t*, *k* and others of the "explosive" consonants has been made by various European and American masters.

No teaching device, as has been said, is "fool-proof." One difficulty with the above mentioned use of the consonants named is that it does not necessarily insure free production and resonating of tone.

The student may be doing a series of repetitions of the syllable "dee," or "koo" or "pah," and yet have a tight throat (interference with tone-generation and free propagation of tonal vibration) on the vowel following the consonant. It all depends upon *HOW* the syllable is done.

Even the use of the consonant *l*, preceding the vowel, to bring about a correct "attack," recommended by Francesco Lamperti for first study when difficulty is met in starting the tone rightly upon the vowel, can be attempted in a wrong way and the purpose of the exercise defeated.

The secret of success in the use of these devices lies in two observances: the genuine control of the outgoing singing breath

(Continued on page 805)

## Stepping Stones to Successful Singing

(Continued from page 776)

condition and adjustment of the parts involved in the generation and in the elementary resonating of tone are most favorable. With this beginning the fullest development of the artist voice can be engaged in.

## The Mother Vowel

THE *AH* is the "mother" vowel, containing the possibility of producing all other vowels. The *AH* sensation throughout the throat is the model sensation, the one to be willed, no matter what vowel is to be emitted at the lips. With the *AH* sensation thus present and the management of the breath and the moveable parts involved tended to, there is a type of tone production which may be called "singing upon the breath," with physical ease. Then the parts of the vocal instrument act in "responsive freedom," as the writer likes to put it.

The exercise should be repeated until this type of fundamental tone production becomes habitual.

A further step in the work upon the plane of "sensation" for the purpose of attaining greater skill in the management of the vocal instrument and a more complete use of its resources for resonance is made when a pupil is asked to will that "the sensation of the location of tonal vibration" shall be felt at the upper front teeth. This is by me called "placing" the tone. It is a matter of using more fully "mouth resonance" and increasing the carrying power and volume of the tone.

Primarily the "placement" is that of the larynx and other parts of the vocal instrument, not of the tone. This is accomplished by "indirection," not by direct, local effort.

As a means of securing this "sensation" which accompanies a good quality of tone, I may refer to the instruction of one of the old Masters already mentioned, Miksch (quoted by William Shakespeare) who says: "The more softly the breath flows through the open throat strikes the hard palate near the upper teeth and is kept

there in that position throughout a phrase, as if resting there, so much the more, through daily practice, the tones of the voice will become richer and more sonorous."

## Locating Tonal Vibration

THE STUDENT'S mind may be brought to attention, in locating the sensation of tonal vibration, by the use of familiar elements of speech, as *M*, *N*, and the diphthong *Ng*, followed by and closely connected with a vowel. Thus notice is called to the fuller use of the resonant spaces of the nose, face and head, for the purpose of attaining greater skill in the use of the instrument and increasing the richness, carrying-power and volume of the tone.

In a more advanced stage of study, the recalling of the proper location of the sensation of tonal vibration, as associated with given pitches and forces of tone, will be all that will be necessary to enable the singer to exhibit the best tone of which his voice is capable.

Ultimately the skilled artist, upon hearing the prelude to his song, has not to think of tone production or of any of its different items, but simply, as a matter of habit, assumes the "singer's position," takes an unconscious breath commensurate with the phrase he has in mind and—sings.

But, until this stage is reached, the student should take advantage of all avenues. He should develop and use his "ear" for good tone as well as his eye. He should acquire the sensation of freedom of the parts and of the retained "openness" of throat, and the sensation of tonal vibration, located according to the pitch and power of the note.

It is not claimed that this is the end of the list of means whereby the teacher may help the student to make the most artistic use of his vocal gifts; but at least it may be said that the means mentioned have been proven practically useful.

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## The ORGANIST'S ETUDE

Edited for October by

## EMINENT SPECIALISTS

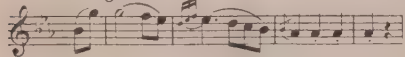
IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT  
"AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

IT WAS Saint-Saëns, I believe, who complained, in a half-humorous vein, that organists as a class were "too much devoted to their own little habits and the calm of their existence." He had in mind, no doubt, church organists, for the remark would scarcely apply to concert organists of high standing, and the movie-organist (whose weak points are all of a quite different sort) was not then much in evidence.

Objectionable mannerisms prevalent among church organists not only hinder the full success of their work but also tend to engender a certain lack of respect for them as artists. Let us discuss these various "symptoms." First of all, the writer would point out the fact that the various mannerisms herein described are in evidence not solely among second-rate organists and those in remote districts. On the contrary, in every case mentioned, the offender is a player of unquestioned standing and eminence, whose name, did the writer choose to publish it, would be familiar to nearly every one. If such errors are possible among the *élite* of our profession, what can we expect better of the common run who look up to them as models?

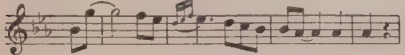
"Sloppy" phrasing is a hang-over, no doubt, from the old ultra-legato organ style. Phrasing, mechanically defined, consists in joining tones which should be joined and separating those which should be separated. But there is a tendency among many organists to tie notes which most positively should not be tied, especially where the last note of a slurred group happens to be the same as the first note in the next group. A number of years ago the writer was preparing to play at a recital with a well-known organist an arrangement of Beethoven's *Quintet for Piano, Oboe, Clarinet, Horn and Bassoon*. The writer played the piano part while his companion played an arrangement of the wind-instrument parts on the organ. After the Introduction, the Allegro opens with the phrase

Ex 1 Allegro



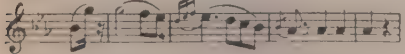
To my surprise he rendered it

Ex 2



When his attention was called to what one would suppose was a mere inadvertence, he was found to be absolutely destitute of any true comprehension of what was properly called for by the composer's phrasing-signs. Also, he had never heard the composition either in its original form or in the composer's own more familiar arrangement as a quartet for piano and strings. Had he ever heard it properly performed, one cannot believe that he could have remained oblivious to that element of beauty which is derived from correct phrasing. Arranged for the organ the proper phrasing is best obtained in the following manner:

Ex. 3



Now let us pass on to the subject of a proper feeling for *tempo*. As regards legitimate organ-music of the more conservative type, there is little or no fault to be found, as all organists of any ade-

quate talent and education are able to judge of the most favorable tempos, modifying them more or less as special conditions (such as large, echoing buildings or the reverse) demand. But, when we come to the matter of arrangements, it is needful, if the player would avoid committing a solecism, to be familiar with the traditions of tempo belonging with the piece in its original form, especially if it be an orchestral composition.

If the technical limitations of the organ as an instrument or of the player as an executant render it impossible to execute a movement at the proper tempo, or if, though technically possible, the composition is rendered confused and muddy by local acoustic conditions, then that piece or that movement should be stricken from organ repertoire. Dudley Buck's arrangement of the *William Tell Overture* was played for many years by a certain organist, who fancied he did it quite well. But there came a day when, hearing it played by a first-class symphony orchestra, he was filled with shame and confusion. The introduction, the storm-scene and the *Ranz-de-vache* section, to be sure, were not altogether bad in his own rendition, but the closing pages in lively 2/4 time with multitudes of repeated sixteenth-notes became on the organ a mere travesty, replacing clearness and brilliancy with haziness and noise.

Movements of this kind should be utterly avoided on the organ. Even if the proper tempo in this finale were maintained, the organ pipes could not speak clearly at that speed. Such work must be left to violins and flutes.

## Cantabile Style

THE STYLE and delivery of cantabile melodies comes up next for discussion. More than one organist has attempted to render, for instance, the slow movement of Mendelssohn's *Violin Concerto*. There is nothing inherently foreign to the nature and powers of the modern organ in this, but the writer has

yet to hear it gracefully and convincingly done. Why? Because there has been nothing in the organist's whole education and experience to train him in the true style of delivery of sustained monodic melody. His power of graceful and expressive rendition is therefore hopelessly inferior to that of even a mediocre violinist. He is attempting to do off-hand, as it were, and with only a small fraction of his total mentality (as he is also playing the accompaniment) something to which the solo violinist has given years of study and on which in performance his undivided attention is centered.

Even though he fails to be guilty of any gross error in the matter of phrasing, such as was alluded to in the first part of this article, there is still an absence of that entire and gracefully mastery which carries conviction to the hearer. It is a question whether or not to urge the abandonment of this style of arrangements for

the organ or to urge organists to strive to develop a style in delivery equal to the task. Each must decide for himself. Only, in the name of all that is true art, let him not attempt any violin solos on the organ until he has heard them played, not once, but many times, by competent violinists.

## Rhythm

THE ABSENCE of rhythmic accent from organ tone (rendering slight deviations from a strict rhythm much less conspicuous), the scarcity of compositions dependent upon the rhythmic element, and the organist's lack of training in ensemble practice—these factors make accuracy a very difficult attainment for the organist. To offset any weakness along this line he should try to get outside practice in chamber-music (for piano and strings, for instance) or gain experience through orchestral work. To be sure he already often accompanies singers, but this is a case, usually, of "the blind leading the blind" (since no musicians as a class are more careless in time-keeping than are solo singers, amateur and professional).

Chorus singers do not come under the heading, however, and the organist would do well to practice more with them. On acquired rhythmical accuracy adds greatly to vitality and swing to organ-playing.

One instance of this inaccuracy is particularly obvious. In many a church in which a processional is the custom—the choir keeping step with the hymn-tune they are singing—the organist, after the close of one verse, fails to time the slight pause which he makes (as is proper) between the verse and the next, so as to synchronize with the step of the marching choir. Consequently the members of the choir are obliged to make an awkward little hitch in their step to get in touch with the music again. This could easily be avoided had the organist a sufficiently keen sense of rhythm to make the pause exactly synchronize with a certain number of the steps of the marching (how many or how few steps is not so important a matter). This is not to advocate a military style of marching in the processional and recessional but simply to make all go "decent and in order." Other organists make a retard near the close of every verse of a hymn. Now, while retarding near the close of the last verse is a legitimate artistic means of making a more effective ending, doing the same for every verse is simply crude mannerism.

(Part II of this Discussion will appear in the November ETUDE)

## Organizing a Volunteer Choir

By HORTENSE MARSHALL

THE TENDENCY toward the improvement of church music has made necessary a more dependable and thoroughly organized choir. At the first meeting of the choir, arranged for by the organist, he should have his ideas down in black and white, so that he will know exactly what he is going to do.

The director and organist should first have the choir elect from the choir members a chairman, to take charge of the meeting. Then a president, vice-president, secretary, treasurer, librarian and chorister may be elected. If the choir is very large, more than one librarian will be needed.

In regard to the duties of the choir officers, the organist and director should give the president before each service a complete list of the hymns and musical numbers to be used. If there is a processional, he can always announce to the choir the number of the processional and also the musical numbers in the order in which they are to be used. If the president is absent, the vice-president should be called upon to carry on his work.

It is the secretary's duty to take the minutes at each meeting, send out choir notices when necessary, and take the minutes of the choir meetings. However, he should always confer with the organist in regard to choir notices.

The treasurer's task is to collect the choir dues, also the fines, in addition keeping a record of the money coming in and going out of the treasury during the year.

## Small Fines Helpful

AS THE CHOIR is supposed to be a volunteer choir, the amount of the dues is liable to vary, according to the locality and the type of people in the church. I have found that it helps to keep up the attendance at choir rehearsals and services

(Continued on next page)



EDWIN HALL PIERCE





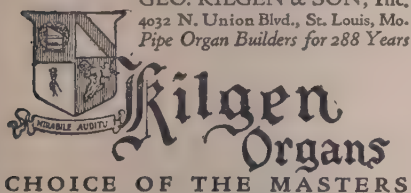
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## When Bach Walked Fifty Miles

By ALFREDO TRINCHIERI

DIETRICH BUXTEHUDE, the founder of the Danish school, was born in Helsingør, Denmark, in 1637. Most of his early musical training was received from his father. In 1668 he secured the position of organist at the Marien Kirche, Lubeck, partly through his own musical ability, but also through his willingness to marry the daughter of the preceding organist, which was insistently required at that time. In this position he became one of the most prominent figures in the organ music of northern Europe. The musical services (Abendmusiken) which he directed in the church, between four and five o'clock of Sunday afternoons, consisting mostly of music for the organ, orchestra and chorus, were the pride of the city and were continued for nearly two centuries. These services attracted J.

S. Bach, who walked fifty miles to hear them and to be under the influence of Buxtehude, having obtained a month's leave of absence from his own church. The organ, having three manuals and fifty-seven stops, was one of the finest in existence at that time. Buxtehude died in 1707, at the age of seventy, leaving about twenty-four compositions for the organ, a few of which are played occasionally now-a-days.

Nicholas Bruhns (born in 1665 and died in 1697) was a somewhat noted pupil of Buxtehude. He held a prominent position in Copenhagen and later in Hussum, where he died at the early age of thirty-two.

From the foregoing short sketches, one can obtain a fairly good idea of the influences which helped to develop the wonderful musicianship of the immortal Bach.

## Chorale Preludes

By PERCY SHAUL HALLETT

Of late years the thoughtful organist must have noticed a very wide increase in the use of the chorale prelude. Not only are our best composers turning their attention to this beautiful form of composition, but they are finding their reward by the inclusion of these works, quite frequently, in the programs of the most distinguished artists, besides having the satisfaction of knowing they are used largely by organists of every degree of attain-

ment in many countries, notably America, England and Germany.

This we may regard as a most encouraging fact, showing, as it does, a tendency toward a real spiritual uplift in music discoursed by our beloved instrument and a recognition of the artistic beauty which is disclosed by so many of the preludes with which organ literature has been enriched.

—The Diapason.

## Organizing a Volunteer Choir

(Continued from page 778)

if the members are fined a small amount each time they are absent. However, some choir masters may find, if the church is in a very busy city, that it may be necessary to allow each member of the choir one absence a month, with the proviso that before taking that absence they come to the choir master and make arrangements for rehearsal of the music to be used at the following service. However, if there are both a junior and senior choir, the matter of one absence will be more easily settled than if there be only one choir to depend on. This matter of absence should be left to the individual choir master to decide, because a great deal depends upon the locality in which he is working. It is better to be as strict as possible about this.

It is the duty of the librarian or librarians to keep the music in condition, cataloguing it, if necessary. He should also distribute and collect the music.

The choir mother's duty is to keep order in the choir room before services and see that the vestments are in shape. In the case of a children's choir, she should give the members a careful inspection before allowing them to leave the choir room, as it is likely that some mischievous boy may have his collar on in a most peculiar manner.

It is wise to have voice trials as soon as the choir has been organized. Each member of the choir should sing through some simple number so that the director, as well as the choir, can see exactly what each one is capable of doing. It is a good idea to make a report of the exact compass of each voice; the choir should be told that each member will be given an equal chance to do solo work if he is qualified. This does away with envy from the start.

A most excellent trial piece is the *Doxology*, as this is within the compass of all voices and gives each an equal chance. No partiality must be shown.

## Good-Natured Competition

IT IS AN excellent idea to offer a prize each month to the one who makes the greatest improvement in singing, and, with Juniors in deportment. A larger prize may be given at the end of the year. It is best to have these prizes given out at the services, as this creates much interest in the work of the choir. They should be paid for from the choir treasury.

The choirmaster should always keep a book with the names and addresses of the choir members.

It is a very good idea to give a choir party once a month, preferably following the monthly meeting. However, once a month may be too often, in some places, for a choir party, so in this the choirmaster should again use his own judgment.

Jealousy must be absolutely banned. It is best for the choirmaster to tell the choir that if he hears of any friction he will ask the person who is causing it to resign at once, as an attitude of antagonism will not be allowed. This will do away with much, if not all of the anxiety which in the past has whitened many a choirmaster's head.

The choir should be in church at least half an hour before the services start so that they may concentrate upon the music to be presented.

It is an excellent idea for the choir room to have books, games and magazines in it. In this way the choir may be kept happy and interested while waiting for rehearsals and services. Thus much of the difficulty occasioned by attempting to preserve good choir deportment will be prevented.

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By HENRY S. FRY

FORMER PRESIDENT OF THE NATIONAL ASSOCIATION OF ORGANISTS,  
DEAN OF THE PENNSYLVANIA CHAPTER OF THE A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. I am enclosing herewith a copy of the names of the stops on a William Pipe and Tone Organ. Will you kindly give me instructions for using the stops or tell me where I may secure them? I think with my knowledge of the piano and a little help as to the use of the stops and so forth, I can play it as needed for church services. This organ has the foot pedals and also a lever by which it may be pumped. Can a motor be attached, and if so, what kind?—M. G.

A. We are not familiar with the organ you play; it is therefore difficult to approximate the effects produced by the stops you include in your list. For soft effects we suggest that you try Dulcet Bass 8' and Dulcet Pipe 8'. A good effect might also be produced by adding Celeste 8' to this combination. To secure full organ there is probably a knee swell or a combination pedal. For your general guidance 8' stops produce normal pitch—that is, with an 8' stop drawn, the tones produced are the same pitch as the piano. 4' stops produce a tone one octave higher, and 2' stops, two octaves higher. 16' stops produce tones one octave lower than normal pitch; 8' tone as a rule produces "body" tone, 4' and 2' "brilliance," and 16' "undertone." We presume a motor can be attached to the instrument. For information you might address the makers of the instrument or the firm whose name we are sending you by mail.

Q. I am organist in a small Episcopal church, playing a two-manual Mason and Hamlin reed organ, of which I am enclosing a list of stops. The instrument contains two knee pedals, one for Swell and the other for the Great Organ. I would appreciate your telling me a useful combination for hymns. I have been using Diapason, Dulciana, English Horn, Viola, Melodia, Piccolo and Corno, and for soft passages the Swell stops included in this combination. The organ is built in a recess from which the sound must come before it enters the church.—E. A. E.

A. For hymn-tune playing, under the conditions you name, we would suggest your using full organ, which probably can be secured by the use of a knee swell or a combination pedal. If this combination proves to be too "thick," on account of the 16' stops included, we would suggest using all the stops except the 16' stop or stops that produce the "thick" effect—the Vox Celeste, the Eolian Harp and the Vox Humana, the latter being a tremulant in the reed organ. We are inclined to think that the knee swell you specify as being for the Great Organ is really a full organ swell. The combination you mention for soft passages is all right if it produces the effect you desire. Perhaps a softer effect might be secured by substituting "Dulcet" for the "Diapason," or sometimes the "Vox Celeste" instead of the "Diapason."

Q. I have studied piano for three years and am now working on Mendelssohn's "Songs without Words." Do you think I would be able to complete a course in theater organ-playing given at Allentown, or am I not far enough advanced? Please quote prices on the books listed herewith.—J. R.

A. If you have had three years' serious technical training on the piano we see no reason why you should not take the course in theater organ playing. The prices you request are as follows:

The Organ .....	Stainer	\$1.25
Studies in Pedal-Playing .....	Nilson	1.25
Harmony Book for Beginners .....	Orem	1.25
Organ Playing, Its Technique and Expression .....	Hull	5.00

Q. I am anxious to take a course in theater organ playing and motion-picture tuning. Can you recommend some schools in the Middle West where I can get a course lasting not longer than six months? I would prefer not to go as far east as Chicago, and, if possible, no farther than Denver.—R. H. D.

A. The editor is not familiar with the schools in the Middle West but would suggest that you communicate with Mrs. May M. Mills, Colonial Hotel, Omaha, Nebraska. The editor is not familiar with the rating of the school mentioned in your letter.

Q. Extensive alterations are being made in our church, one of which is a re-arrangement of the choir loft. This change has not had my approval. According to the architect's plans the choir loft is to be located at the extreme southern end of the building, back of the pulpit. There are to be six rows of seats for the choir, three on each side—that is to say, three rows on the western side, facing the eastern walls and three on the eastern side facing the western walls. These two groups of three rows each are separated by about eight feet, the singers being divided according to type of voice. The sopranos and tenors, for instance, are on one side and the altos and basses are on the other. The groups face each other and sing toward the walls rather than toward the congregation. My contention is that the best results cannot be obtained by such an arrangement, especially in cantata work in which there are duets, trios and quartets. I also feel that the audience will not get

the full benefit of the music, so far as the text is concerned, with the singers not facing them. I understand a Methodist Church recently erected in Philadelphia has the above arrangement and that it is satisfactory. I therefore feel that I am possibly a back number in my own ideas about the matter. The seating arrangement suggested in "Choir and Chorus Conducting" by Wodell is entirely different from that recommended by our architect.—J. H. D.

A. Your objection to the plan suggested by your architect has some merit, as the effect is probably not quite the same as if the singers faced the congregation. The plan suggested, however, is used so frequently, and has been used for so many years in the Episcopal Church that no serious objection can be raised, especially since some of the finest choirs of the country sing under this seating arrangement.

Unless the choir is a small one it will not be necessary to group sopranos and tenors on one side and altos and basses on the other. The editor has a choir with a similar seating arrangement and when duets, trios and quartets are included in the work the soloists are all placed on one side. With the voices divided so that sopranos, altos, tenors and basses are included on both sides, antiphonal effects may be secured which would not be possible with the arrangement you mention. Nearly all prominent Episcopal churches have the arrangement suggested by your architect.

Q. I would like some detailed information concerning the mechanical part of a large three manual electric organ. What are the best conditions under which such an instrument should be kept? A great deal of air escapes from the passages. What causes this? What would you suggest in the way of repairs? Would too much air pressure have a bad effect? Please give me some idea as to the care of the instrument in all ways and tell me whether or not it is best to dust it on the inside and clean it out? The organ is not enclosed in a chamber.—R. L.

A. An instrument such as you describe should have frequent and regular attention given it by an experienced organ man. If this has not been done in the past, we would suggest your getting in touch with such a person and have him examine the instrument thoroughly, suggesting such repairs as may be necessary to put the instrument in good condition. After the instrument is placed in first-class order, it should be looked after regularly, as we have suggested. We, of course, are not familiar with the condition of the instrument, and it may need entire rebuilding, in which event it would be advisable for you to consult with some reliable organ builder. Under no circumstances should you allow any work to be done on the instrument except by an experienced organ man. Even the cleaning should be done by the person who looks after the care of the instrument. Ordinarily, extensive cleaning is not necessary very frequently. Once in five years is perhaps sufficient. Much depends on conditions affecting it, such as the likelihood of dust collecting.

Q. Will you kindly give me your opinion on improving my organ technic, especially pedalling. I have a concave radiating set of pedals attached to my piano where I practice pedal exercises and regular organ music. Of course the pedals will not sound unless the key is struck by the foot. Do you think this method will do any harm? Do you think that manual practice on a piano is as good as manual practice on a tracker action organ, if the idea is to improve your technic for an electric action organ later? Do you think it advisable or necessary to practice on a pipe organ once a week or will the piano practice be enough? Will you suggest material to be used for improving pedalling?—E. C. N.

A. The practice of pedalling on a pedal piano should be helpful to you, the crisp touch required being an advantage in securing facility and a concise, clear-cut pedal technic and in eliminating the liability to sluggishness. By all means keep up piano practice for your finger technic, for it is just as helpful in its way as pedal practice. We should advise the organ practice also, using the piano for the facility it gives to the fingers and feet and the organ for the actual organ practice and effects. We should not advise limiting your organ practice to once a week. Registration should be practiced also, and this requires work at the organ. Practice on the organ is also advisable from the standpoint of securing the proper organ idiom. For your pedal studies we suggest Studies in Pedal-playing.....Nilson 44 Pedal Studies.....Schneider Studies in Pedal-phrasing.....Buck Organ Pedal Technique (2 vols.).....Horne

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# SCHOOL MUSIC DEPARTMENT

(Continued from page 754)

music? Were the results secured quite satisfactory and encouraging? The children did very well for the first year. They will undoubtedly accomplish more the second year than the first. The values are the same as result from music instruction in any other school. One value is the development of the ability to sing a tune in pitch. One would probably be surprised at the large percentage of children who cannot do this unless taught, or unless they come in contact with it in their homes. Of course, there had been no singing in some of the schools during the time many of the pupils had been enrolled, which was one of our first surprises.

A second value is development of ability to interpret printed music into the music itself; that is, interpretation of the printed page in song.

Another value comes through listening lessons by means of which the children are introduced to great masterpieces of music which are beyond their own ability to perform. It is true also that the course in music developed the pupils' habits of attentive listening. Other values have been previously mentioned in the plans and aims of the year's instruction.

**Music—A National Necessity**  
IT IS ENCOURAGING to note that the Department of Superintendence of the National Education Association in the 1927 meeting at Dallas, Texas, adopted the following resolutions:

"1. That we favor the inclusion of music in the curriculum on an equality with other basic subjects. We believe that with the growing complexity of civilization more attention must be given to the arts and that music offers possibilities as yet but partially realized for developing an appreciation of the finer things of life. We therefore recommend that all administrative officers take steps towards a more equitable adjustment of music in the educational program involving time allotment, number and standard of teachers and equipment provided.

"2. That we favor an immediate extension of music study to all rural schools, in the belief that no single development will so greatly increase the effectiveness of their work and so greatly lessen the extreme differences now existing between rural and urban education. We recommend as a guide the 'Course of Study for Music in Rural Schools,' approved by the Music Supervisors' National Conference."

The Commission on the Reorganization

## BANDS AND ORCHESTRAS

(Continued from page 753)

unmistakable cue to the strings entering on the after-beat.

In setting a tempo it is well to govern it, within reason, by the limitations of your singers or players in the most difficult part, biding your time till they can take it more quickly, if desirable.

We school chorus leaders need to direct with the baton. There is too much pawing and clawing of the air, too much sign language, too many overly complicated dynamic indications that I confess are unintelligible to me and painful to watch. A nicely balanced, light weight conducting stick is as essential to the conductor as is a fine bow to the violinist. The stick is just that much of an extension to the conductor's arm, and, rightly used, lessens his effort tremendously. No one cares to look at an overworked conductor. He is a slave instead of a master.

With the help of a full length mirror and the wonderful recordings for the talking machine we have today, anyone may

of Secondary Education makes the following statement and recommendations: "While many people go through life without a taste for music or any pleasure in it, the large majority of people come eventually to realize that with a little more opportunity for musical culture in their earlier years, or a little more attention to the subject on their own part, they would be capable of a finer enjoyment and pleasure in music."

**Rural Conditions**  
INTRODUCING music into the curriculum of a typical rural school of the one-teacher type presents many disadvantages to be overcome, many obstacles which have to be met. One of the principal drawbacks is the inability of at least half the pupils in higher grades to carry a tune at all, due, of course, to lack of previous instruction in music. Then, too, it is difficult for some teachers to conduct the daily lessons on account of lack of training on their part. Some are unable to carry a tune satisfactorily. Many teachers of rural schools are themselves products of the rural schools where no training in music has previously been given. Yet the teachers cooperate very nicely in spite of their handicaps.

Another difficulty is the wide range of pupils' ages and abilities. The instruction has to be adapted for all grades, primary to eighth inclusive. The tendency is to neglect children in the primary grades. More advanced material must be given higher grades in order to obtain and hold interest. However, interest of upper grade pupils in primary songs may be held by using the following suggestions:

a. Get the older pupils to think of their work in primary songs in terms of giving assistance in teaching the primary pupils, to see that they sing properly, get correct pitch, and so forth.

b. Use the primary songs in upper grades as a basis for very elementary sight reading which, of course, is very necessary during the first year of instruction.

If we endeavor in the rural school to create the proper atmosphere for an enjoyable experience in music, if we are sympathetic enough with child life to afford opportunities for participation, if we inspire boys and girls to the end that they will hunger for recognized masterpieces in preference to much of the popular music we hear nowadays, if we avoid trying to instruct and inform but try to enjoy and appreciate, then music in the rural schools of America may truly become a "thing of beauty and a joy forever."



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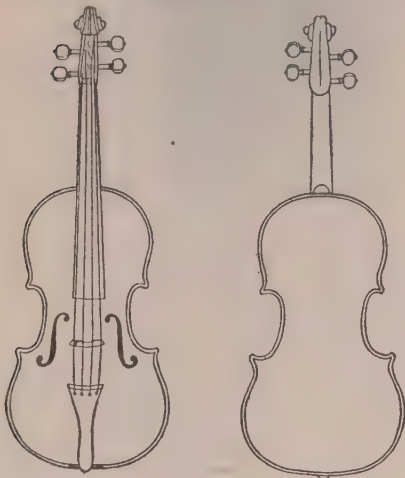
# The VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT  
"A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF."

HERE WE have an outline sketch of a violin by Antonius Stradivarius, at his best period:



showing its beautiful lines and proportions. At first Stradivarius made his violins under the influence of his teacher, Nicolo Amati, but he soon branched out for himself and made changes which give us the Stradivarius violin as we know it today—the maximum of beauty and fine tone qualities.

The violins of his best period departed from the high model of Amati which he at first used, for Stradivarius found that the higher model lacked volume and power and gave a tone which was somewhat high and piercing instead of mellow, luscious and golden. The elevation of the flatter model used had a curvature of not over  $\frac{5}{8}$  of an inch. Stradivarius had the eye of a great artist for beauty of outline. Note the perfection of the curves of the model shown above and the beauty of the *ff* holes, the curves of which harmonize perfectly with the curves of the violin.

Stradivarius had an uncanny skill in selecting wood of fine sonority, this being considered by many authorities as the secret of the wonderful tone qualities of his violins. His varnish was of the utmost beauty, lying over the wood like a coating of glass. All details of the violin were finished with the utmost perfection.

There is hardly a musical instrument that has not been improved and changed with the advancing years, but the violins of Stradivarius stand supreme, and, although innumerable attempts have been made to rival them, no changes have come into general use. The most skillful violin makers of the present day make Stradivarius their model and try to make their violins as closely approaching his as possible.

Violin students are often puzzled to see the name of the world's greatest violin maker given as *Stradivari*, and again as *Stradivarius* or *Stradivariis*. Each is correct. While living at his home in Cremona, Italy, he was known as Antonio Stradivari. A well-known authority says concerning his name, "The name carries us back to the middle ages. It is the plural form of *Stradivare*, a Lombard variety of *Stradiere* (*Stratiarius*). This was a toll man or *douanier*, a feudal official who was posted on the *strada* or high road for the purpose of exacting dues from passengers."

"Until his latest years (1730-1736) his name is spelled on his labels with a cursive V (U)—*Stradiarius*. On the labels of the latest years the name is spelled with a Roman V.

The following is a copy of a label of a Strad of 1699:

*Antonio Stradiarius Cremonensis  
Faciebat Anno 1699*

## The Stradivarius Violin

In the above label it will be seen that the name is Latinized. In one of his violins of 1737 the name is spelled "Antonius Stradivarius."

In general literature writers usually speak of this maker as Stradivarius, although a few use Stradivari.

### A Fruitful Life

THIS GREAT master was born in the town of Cremona, Italy, in 1644 and died in 1737, at the ripe age of ninety-three. He worked for seventy-two years at his bench, practically without a break, and during this time is estimated to have made at least two thousand violins and cellos, only a comparatively small proportion of which remain. These violins have risen from the modest sum of \$20 at which he sold them to present-day prices of from \$10,000 to \$30,000 or even higher, the price being regulated by their quality and period. The greatest portion of this advance has taken place within the past fifty years. Violin connoisseurs believe that it is not yet over and that prices will reach the \$100,000 mark within twelve or fifteen

years. As the number of violins of the best period of Stradivarius is very limited and as they can never be duplicated, there seems to be some basis for this opinion.

An English expert, Mr. Honeyman, says of these violins, in his work on the construction of the violin, "His outlines are masterpieces of design, the arching falling in gradual and beautiful curves, whilst the wood of which he made the instrument is of the choicest figure and finest sonorous qualities. The thicknesses were reduced with mathematical accuracy, the back being thick in the center and diminishing gradually to the edges. The varnish is usually of a cherry or blood red color, although a few are of an orange or yellow tint.

As soon as the supreme merit of Stradivarius' violins began to be appreciated, other violin makers started to imitate his work, even counterfeiting his labels. This has continued up to the present day, so that, for every genuine "Strad," we have hundreds of thousands of imitations. An imitation "Strad" containing a spurious "Strad" label can be procured at any music store for a few dollars.

## Present-Day Conditions

IN A LETTER to THE ETUDE, a violin teacher of thirty years' experience, now teaching in the schools in the west, draws the following amusing and graphic picture of present-day conditions among the musical young people: "The teaching game is getting harder all the time, as to keeping the 'kids' interested. Too many sax-toters and jazz hounds! After they take lessons a few years, all wish to become jazzists. Don't have much trouble with the girls, though. They practice pretty well.

"Most of the boys getting in the high schools here do not do as much as they should—too many athletics, too many sports. They would much rather become a yell leader or a good hurdler or football player than play the violin in the school orchestra. They spend hours at a basket ball game, yet cannot practice one hour on the violin or piano.

"The girls are not so much for sport. They have too many club meetings to attend to, and there is a class play and dance nearly every week, all of which they have to attend to be 'in the swim.' We did not have this to contend with twenty or twenty-five years ago. Only one out of ten is really interested in getting somewhere on the violin or piano. Some of the others will practice all night on the saxophone to play in the school band. Yes, I nearly forgot about the 'uke.' They will practice for hours on the 'uke' or banjo, and then, after a month or so, they will throw them in the river.

"Many of the grown folks are as much to blame as the children. In many instances we have to try to give the old

folks good music along with the children. The father (known usually to these boys as 'the old man') is the big offender. All he wants to hear is 'rough stuff' or jazz. Then we have the radio to contend with. They would rather spend hours rigging up a radio set than practice.

### The Latest Fad

"NOW COMES the aeroplane and the flying game. The young folks are getting crazy over that. I see by the paper that they are going to teach aviation in the Chicago schools, so I suppose that will be the next thing all over the country. Oh yes, I forgot about the movies. We give them a whole course on the composers—get the 'photos' so that they can remember them—and they will forget them very soon after examination. But ask them anything about the moving picture game and they can tell you all of the names of the latest popular stars, men or women. Show them a picture of any star and they will tell you who he is. Show them a picture of Mozart and they will say 'Beethoven,' or 'Handel,' or 'Verdi,' or someone else.

"Another thing we have to contend with is that upon entering the high school they discover that the school band wears striking uniforms. Not so the orchestra. Immediately the orchestra instruments are 'no good.' They must give up the violin, cello or piano and take up the drum, saxophone or big bass horn in order to get to wear the uniform. I am considering advising the high school to uniform the orchestra also, hoping that that will be an inducement to keep on with the stringed instru-

ments. I notice that the most successful private teachers now have to have an orchestral class and ensemble work to keep up the pupils' interest.

### Greater Understanding Today

"BUT, WITH all the many obstacles thrown in the path of the pupil, we find that the majority of them play twice the understanding shown by students twenty years ago. Also it is astonishing how many pupils with not much ability can memorize solos as well as orchestral music. Of course I realize the methods and systems now used are the great advantage of the pupils. Years ago all pupils were taught alike, regardless of their ability. Now we use different studies and methods to fit the pupils' needs particularly after the third position is reached."

In naming the distractions which the modern music pupil has to contend with, our correspondent has certainly not let get away. The fact remains, however, the modern music pupil has ten times as many opportunities for hearing music as the pupil of twenty years ago. The world is filled with music at the present day, and the brains of the young folks are humming with musical activity. Hence the present great musical progress.

## How to Produce a Rich Violin Tone

By CHARLES FINGERMAN

THE production of a rich violin tone is not a difficult matter but something which necessitates merely a little close concentration, study and sincerity. At least one or two hours should be spent every day in endeavoring to possess a deft, strong, smooth bowing which is really more important in some respects than left-hand fingering.

The left hand has to do with the accuracy of technic, intonation and placement of tone, the quality of which is determined entirely by the player's artistry in bowing.

The volume, richness, carrying power and size of tone are entirely at the mercy of the handling of the bow. The flexion of the bowing arm are not, should not, cannot be used in outlining the size and beauty of the tone. The only tool responsible for such skill is the wrist, without whose flexibility or strength Kreisler, Heifetz and Elman would be nameless. There would be no meaning for our ears.

Added pressure to the bow should come only from skillful manipulation of the wrist. The right-hand fingers should be used only for holding the bow, to keep from slipping from the grasp. These fingers should never grip the bow with a drowning man's clutch.

The bow should be as smooth in its downward and upward flow as the sail of a canoe or the flight of a bird. Smooth bowing always produces a rich, strong, beautiful, singing tone not unlike that of an organ or a human voice.

A harsh, stuttering bowing only produces one thing, a tone of volume, but no cordant in all its registers. The smoother the bowing, the more beautiful the tone.

Instinctive mathematical reasoning should be utilized in graduating the wrist pressure.

(Continued on page 783)



## Making the High Notes Speak for Themselves

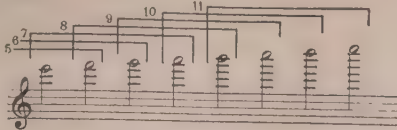
By HOPE STODDARD

How many of us can give, without a moment's hesitation, the proper violin position and fingering for the following:



Like the problems in the back of the arithmetic book, the high notes are apt to be learned only for particular occasions and then promptly forgotten. If they occur unannounced in sight-reading material, it is a chance to "fake." But so much should hardly be left to ears and fingers already doing double service. Instead the notes should be made to speak for themselves, in some such way as this (the small numbers designate the positions):

Ex. 2



Then they are to be memorized note for note so that place on staff and violin position shall occur to mind simultaneously.

When "high G," for instance, is named the mind instantly flashes the concept, fourth line above staff, third finger in seventh position (or whatever position the passage calls for) and when

Ex. 3



appears before the player's eyes he instantly sees, eighth position, fourth finger.

## "Fiddle" or Violin?

By MARIE GLUCKERT

YEARS ago ignorant and superstitious folk viewed a "fiddle" with both fear and abhorrence. A "fiddle" was the Devil's special instrument and as such would bring direful consequences upon those who harbored one or derived pleasure in listening to it.

This little incident occurred not long ago in a small Maryland town. Two neighbors, a young girl and an old woman, were discussing the affairs of another neighbor.

"It does beat all how unfortunate those people are! It's their own fault. Who could have any luck with a fiddle hanging

in the house?" demanded the old woman with a scandalized air.

"Oh, I don't think that's the reason," observed the girl. "Why, I just love a violin!"

The old woman leaned toward her confidentially, "Do you know, I love a violin myself, but"—here she drew back and fairly bristled—"I 'spise an old fiddle!"

You exclaim, "Why there isn't any difference!" Are you sure? The terms "fiddle" and "fiddler" are still used and their evil associations of former days are largely forgotten. Yet it is well to bear in mind that a "fiddle" is no more a violin than a "fiddler" is a violinist.

## Thinking Fingers

E. D. C.

HAVING "thinking" fingers means that the hand in all of its movements retains a sense of correct violin position. All during the day there is the "feel" of the violin neck in the crotch of the hand. In the imagination the fingers are curled over the strings. A difficult passage is executed mentally whenever a leisure moment is offered.

Nor do the thinking fingers halt here. True violin hands refuse to enter into activities that impair their ability. Strained

positions of the hand (obtained in rowing and baseball) are so unpleasant as to offset the joy of these sports. Occupations apt to endanger the fingers (cracking nuts with a hammer or using a penknife for any purpose) are engaged in with caution.

Foolish fingers are content with one or two hours' application on the finger-board. Thinking fingers never relax their vigil for an instant, from sunrise to sunset.

## How to Produce a Rich Tone

(Continued from page 782)

so that the tone can be made larger or smaller at will. But first there must be a feeling for tone.

As you bow (using your wrist) form a picture in your mind of the tone you think beautiful, and it will present itself to your listeners as you would have them hear it. As Maud Powell once said, "My tone is what I imagine it." The virtuoso violinist must have an almost miraculous conception of tone as his bow wings its way upward or downward.

To acquire a good bowing, try practicing scales very slowly. Add wrist pressure at

various places in a scale. You will be amazed to notice how your tone grows in size, carrying power, richness, beauty and distinctiveness. As your bowing becomes better, you will even come to notice personality in tone.

A great artist through his bowing has the faculty of being able to make every tone a distinct unit or picture. Every tone overflows with beauty and richness. Each conveys a picture. An ordinary player or artist must play several notes or phrases before one is interesting. But an artist commands with the initial tone.

"It is no object to turn out as violinists or musicians pupils who have only a cultivated sentimental or emotional sense. Violinists who are ever to be of any account must be cultured in everything else, not only in fiddling. It is the musician's mind that matters."

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## VIOLIN QUESTIONS ANSWERED

By ROBERT BRAINE

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Where the Roads Diverge.

L. T. B.—I should not like to assume the responsibility of advising you to stop school at the age of sixteen and devote all your time to violin study with the view of becoming a concert violinist, without hearing you play, watching you play and knowing your talent and character thoroughly. Before you make the decision you ought to study at least three three months with an eminent violin teacher, at the end of which time he could tell you just what you might hope to accomplish. If you are a musical genius your general education might be pursued with private tutors. But if you are not, I would advise you not to give up school and study to be a concert violinist, as you would meet with scant success in that much overcrowded profession. 2—In justice to its advertisers THE ETUDE cannot undertake to recommend certain teachers and musical institutions to the exclusion of others. The institutions you name, however, are excellent. 3—If you really intend to try to practice fourteen hours a day, as your letter states, you are badly overdoing it. So much practice breaks down the nervous system and injures the growth. Four or five hours a day is ample, and even that is too much if you have your school studies to get. 4—The exercises and pieces you are studying are all of the best character, but I do not see how you can do them justice after having studied such a comparatively short time. 5—Better study in the United States a year or two longer before you think of European study. 6—Every violinist should have at least the equivalent of a high school education. 7—Morning practice is better because the mind is fresher and the vitality greater at that time. 8—I find a Ludwig Bausch violin bow listed in the catalogue of an American dealer at \$60.

### Grading Pupils.

R. McF.—The most practical way of determining the grades of your various pupils is to obtain from the publishers' catalogues of standard violin music, in which the grades of the various pieces and exercises are marked. After you become familiar with the grades of the standard violin exercises and pieces, you can easily judge the grades of your pupils according to their ability to play such compositions.

### Possibly Genuine.

S. R.—If you will go to a leading institute of music in Baltimore one of their violin teachers can no doubt give you the address of an expert, if there is one in Baltimore. He can decide whether your violin is or is not a genuine Cremona. 2—It detracts very much from the value of a genuine Cremona if it has been revarnished. 3—Labels of great makers sometimes differ slightly as to phraseology, so it is possible that the label in your violin is genuine.

### "Schweitzer."

S. A. C.—In view of the fact that your violin is branded "Schweitzer" on the back, I should judge that it is a copy of the violins made by Johann Baptist Schweitzer, a Hungarian maker of considerable note, who made violins at Buda pesth. There are hundreds of thousands of these imitations made by the Mittenwald makers in Germany. The real Schweitzer was very successful in making copies of Stradivarius, Amati, Guarnerius and so forth.

### Study in Chicago.

W. T. C.—Without hearing you play I could hardly hazard an opinion as to whether or not you could "come back" after having given up violin practice for so many years. If you had a really good foundation in the beginning, I should judge that your chances would be good, since you have done so much piano work in the meantime. In justice to its advertisers THE ETUDE cannot undertake to recommend certain musical institutions to the exclusion of others. However, since you are thinking of going to Chicago to study, I can assure you that you will find music schools and private violin teachers there of the highest excellence. It will not be necessary to engage lessons in advance. Just go as soon as you are ready and leave the choice of a teacher until you have visited various musical institutions and teachers. You can arrange to begin your lessons at any time.

### Vibrato With Arm or Wrist?

H. D. L.—Quite a number of violinists execute the vibrato by vibrating the arm instead of confining the trembling motion to the hand, from the wrist. Leading authorities consider the last method the best. Some claim they can execute an effective vibrato only by using the arm. I have no doubt you can learn the better method if you apply yourself resolutely to conquer it. You will find a lengthy discussion of the vibrato, with opinions by the leading violin authorities of history, in the little work, "Violin Teaching and Violin Study," by Eugene Gruenberg.

### A New Sound Post.

N. P. H.—Schweitzer made violins at Buda pesth, in Hungary. Are you sure your violin is genuine? There are thousands of imitations of this maker. I cannot tell you the value of your violin without seeing it, nor can I tell you without a careful examination whether or not a new sound-post would im-

prove it. Your best course is to send the violin to a reputable dealer in old violins so that he may advise you.

### Power of Concentration.

A. H.—Concentration is intense thinking on any subject. There is no easy method of learning to think intensely. Great thinkers are great men. The only way you can improve your power to concentrate is by constantly striving to keep your mind on what subject you are studying, not letting it wander for an instant. A famous writer has said: "Human beings will do anything they possibly can to avoid intense thought." This power to concentrate can be improved only by keeping everlastingly at it.

### Stamped on the Back.

C. W. K.—The name stamped on the back of your violin was no doubt put there by way of a trade-mark. It might also be the name of the maker, but I have no information of a maker of that name. It is probably a factory fiddle of no great value.

### Breton Violin.

J. W. T.—A well-known authority says of the violins about which you inquire: "Breton, F., Mirecourt, 1800-1835. Made violins covered with light yellowish or brownish varnish, and possessed of a broad, dark, sympathetic tone. They are excellent orchestral instruments." Breton was a French maker, and his violins are of only medium value. I find in a late catalogue of an American dealer one listed at \$125. 2. You do not state which Gagliano you mean. I find specimens listed as follows: Nicola Gagliano, \$1,800; Nicola Gagliano, \$2,500; Januarius Gagliano, \$2,500; Joseph and Antonio Gagliano, \$1,700; Ferdinand Gagliano, \$1,500.

### The Bass Bar.

H. R. H.—Of the bass bar, W. H. Mayson, the well-known English violin maker, and author of the work, "Violin Making," says: "There are different opinions not only as to the function of the bass bar but also as to its length, size in height and breadth and place by the sound-hole on the G side of the instrument."

2. The majority of violin makers place the bass bar so that its center is opposite the little notch of the inner side of the sound-hole. In this manner it is seen that the bass bar extends an equal distance above and below the left foot of the bridge.

3. If you will get the little work, "The Violin and How to Make It, by a Master of the Instrument," you will find a chart showing this together with a great deal of useful information about violin making.

### Tilt of Bow.

R. J. F.—The usual method, as taught by leading teachers, is to play on the edge of the bow hair, with the stick of the bow inclined towards the fingerboard. When greater volume of tone is required the pressure on the bow causes the entire width of hair to come into use. Paul Stoeving, well-known violin authority, says on this point, "Play with the edge of the bow hair, the stick itself being turned slightly towards the saddle and peg box."

Occasionally we find violinists who use the flat of the hair (the full width) at all times and never play on the edge, and some teachers use that method; but they are greatly in the minority. This is not a characteristic of any special school. 2—The thumb bends slightly out (convex) in holding the bow but not too acutely. 3—The fingers strike the strings with considerable force, like little hammers.

### Wrist Bowing.

A. J. J.—In playing wrist bowing the hand alone moves. All the joints (wrist, elbow and shoulder) must be relaxed. It will help you if you rest your elbow against a piece of furniture of suitable height, as this stops the back arm from moving. The elbow and fore-arm must be motionless. For musical material in learning this stroke there is nothing better than the scales. At first play each note of the scale eight times, until that has been mastered. Then play each note four times, then twice, and finally with a single bow to each note of the scale. It is very difficult for some violin students to master the wrist stroke even under the guidance of a good teacher. If you can get the assistance of a good teacher, do so by all means.

### "Glass."

J. F. A.—The label in your violin signifies that it is a copy of a Stradivarius, made by Friedrich Aug. Glass. However, the name "Friedrich Aug. Glass" has been used by way of a trade-mark by many German violin makers, so it is impossible to say just who made your violin. It is also impossible to fix a value on it without an examination.

### Perpetual Motion.

O. B. Pieces of the "Perpetual Motion" type are invariably played with bouncing bow, if the performer can possibly manage it. Sometimes some of the passages in a piece of this kind lie so badly that the student is unable to play them with this bowing. In that case his only recourse is to bow them "on the strings" although this mars the effect of the composition to a great extent.

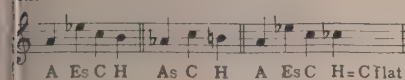


## Schumann's "Novelette in F"

(Continued from page 756)

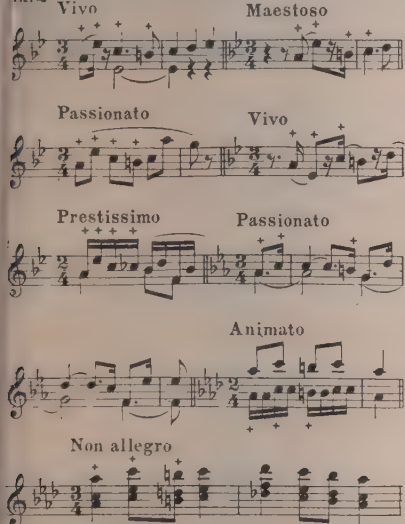
of the town in which his friend Ernestine von Fricken lived. As in German, A-flat is As, E-flat is Es, and B natural is B, it is obvious that ASCH can be spelled in music in the following ways:

Ex. 1



Various rhythms will give character and interest to this figure, as will be discovered in the following:

Ex. 2



The greater number of this collection of short pieces are developed from these four notes.

Among the most played of Schumann's compositions are *Papillons*, "Die Davidsbündler," *Carnaval*, *Fantasiestücke* (Op. 12), *Etudes Symphoniques*, *Kinderszenen*, *Arabeske* (Op. 18), *Novelletten*, *Nachtstück* (Op. 23, No. 4), *Faschingsschwank aus Wien*, *Romanze* (Op. 28, No. 2), the two great *Sonatas*, the incomparable *Concerto*, and the splendid *Fantasia* (Op. 17).

In this *Novelette* the general direction, "In a marked and forcible manner," although indefinite as to tempo, does imply moderation as to speed. The metronome mark suggested ( $\text{♩} = 88$ ) is slower than that found in many editions, corresponding with the *Tempo Ordinario* of Handel, used by him as an indication of comfortable and moderate speed in many of his choruses. The second section (measures 21-48) calls for more animation and elasticity (so that  $\text{♩} = 96-104$  is suggested); while, on the other hand, as the section in D-flat major, to be interesting, must be played very expressively, a return to a slower tempo is advised.

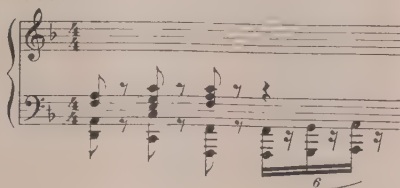
As to the construction of the piece, the Rondo form is followed, though, to be sure, but a fragment of the first theme is given in measures 82-85. Schumann was evidently fond of this form, although it already had fallen out of favor with composers, as is shown in his *Arabeske*, Op. 18. He, indeed, carried its principles so far as in one case to build a rather unwieldy structure, in the *Faschingsschwank aus Wien*, in which themes come as follows: A, B, A, C, A, D, A, E, F, A, while in the *Blumenstück*, Op. 19, we have a piece that oddly gives the impression of a Rondo, not being one—the themes occurring: A, B, C, B, D, E, B, D, B.

As to the pedal in measures 1-20 of this *Novelette*, while not necessary with

the chords, many players will prefer to use it. If so, it must not be put down after the beat (thereby connecting the chords in a *legato*) but at the exact moment when the chord is played, being held no longer than an eighth note. The reasons for its use in measures 5 and 6, as in similar cases, are easily seen. In measures 17-20, the omission of staccato marks being clearly intentional, the pedal may well be kept down a shade longer, although it must not connect the chords.

As to the staccato marks, we must remember that even by Schumann's time composers had ceased to define the ordinary staccato by two different marks (as to which Beethoven, for instance, was very exacting), the degree of shortness being really left to the taste and judgment of the player. We may be somewhat guided by the fact that, whereas in *p* any degree of staccato results in a musical sound, a very crisp one is, in *f ff* or *sfs*, pretty sure to be harsh and unpleasant. The first measure might be accurately written:

Ex. 3



The chords must not be struck from a distance, being best played with arm-touch. Let the fingers be at the surface of the keys before depressing them. The octaves should be played with a slight wrist action.

The triplets (as in measure 1), and especially those in passages such as occur in measure 6, should never be hurried (a common fault); while we must be sure that the 32nd note in measure 6 is played after the last note of the triplet. The first note of the triplet group must have its full value. In measures 1-4, do not anticipate the climax of the mounting phrase by beginning the *crescendo* with too much tone. We should always be thoughtful as to this point, remembering that *crescendo* means that we are to have more tone later, but not at the spot where the mark is printed; just as with *ritardando* we merely begin to play more slowly by degrees. All such marks (*dim.*, *accel.*, and so on), imply a continuous, carefully graded progression—never interrupted by a return to the speed or amount of tone with which we started—and lasting until the end is indicated by some mark.

In measure 5, observe the *sf* and feel and express the natural  $< >$  of measure 6. Since the only dynamic marks here are *sf*, *f*, *ff*,  $<$ , especial pains must be taken to avoid monotony by getting as much shading in tone as is consistent with the marking.

The second section (21-48) is very different in character, a strong contrast being produced by the *legato* of the singing melody, as well as by the change to a *p* and the slightly faster tempo. The melody is of a certain monotony as to structure, being consistently composed of strongly marked two measure groups which always seem to demand the same treatment ( $< >$ ), have little variety rhythmically, and end persistently in cadences. It is hard to make them overlap so as to produce a long melodic line. Much dynamic shading is demanded, care being taken that each phrase begins softly enough to have an expressive  $< >$ , as

(Continued on page 807)



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## Two Necessities for the Successful Music Student

By MARY E. WILLIAMS

SCIENTIOUSNESS and health are the alpha and omega of the music student who successfully realize his hopes. Consciousness is shown in his desire and determination to do the best that he can do the best that he has in the cause of his chosen profession. But his power to do the best depends largely on the health of the body. The pursuit of health, on the other hand, becomes a relatively natural and easy process when the high ideal of attainment is actually acting him. Training and caring for the body becomes as sacred and momentous for the musician as it is for the athlete.

Nerves must, first of all, be well and strengthened by plenty of sleep. It must be realized that too much sleep will make them slothful and unready. The physique must be constantly

refreshed and built up by healthful recreation. The mind, too, must be broadened and quickened by sympathetic, human intercourse, through books and people, but not made feverish and unstable through too many "social obligations" and other calls on its energy.

Wholesome food is the framework which fortifies the body against present needs and gives strength for future resistance. But the poisons of envy, doubt, bad-temper, despondency or any "besetting sin" of mood or inclination only undermine the foundations of spiritual and bodily energy. If they prove persistent they must be counteracted by beauty, cheerfulness, confidence, determination and courage.

The body must be kept a temple in which may be carried on the true worship of ideals that lead to accomplishment and thence to success.

may deem it certain that our civilization is far as it determines artistic Man, it may be reanimated by the spirit of

music—of that music which Beethoven released from the fetters of fashion."

—WAGNER.

## LETTERS FROM ETUDE FRIENDS

### Clarity Begins at Home

ETUDE: I hear that the young music student should be acquainted with the old master, the outset of his study and further that he should be brought up on Bach. I agree. Years of piano teaching have convinced me that the modern American child is in no way prepared to approach the mass of musical literature. He is much better prepared for some simple American tunes and songs. These are a part of him, and if presented in an interesting manner, have immediate appeal. Then the pupil receives pleasure in his music study. There are many American composers to-day who give us valuable educational material. Why not present the works of our composers first? Early in life we should have a definite attitude toward and respect for American music. This is the best preparation for developing a nation-wide appreciation. In all, the child enjoys most the things that appeal to his imagination. There are little pieces by American composers full of suggestions of familiar things he has learned to love. If the technique of such pieces assumes the form of a game, he will become interested in the form as well as the content. Developing a theme of Bach will give fun, but if the more complicated ad been presented to him at first he will have taken an immediate dislike to it. There and then his lessons would be dropped.

MARTINE DAVISON.

### Harmony Classes

ETUDE: A conscientious teacher of a musical instrument must feel the necessity of his pupils receiving a knowledge of the elements of music, ear-training, music history, ensemble playing, along with instrumental training, and the question often arises in the teacher, what is the most satisfactory way of giving these auxiliary lessons. Organize classes in harmony and ear-training seems the most profitable way, but students will not attend these classes, and those few who are seriously interested must naturally be held back on the of the dilatory ones. Parents themselves do not urge their youngsters to attend classes, not realizing their importance as a reason that they do not wish to be or daughter to become a professional. However, a discontinuing of classes does not necessarily mean the end to an end of such valuable work. At the end or beginning of the private instrumental lesson, to give each pupil ten minutes of ear-training and devote these ten minutes to ear-training, music history and ensemble playing will bring results even the amount of time seems distressingly inadequate. The teacher will find that the satisfaction of being an intelligent player is sufficient satisfaction for the effort involved.

EDNA KALISCH.

### Rise the Child Every Morning

ETUDE: We give our pupils a bright and cheerful surprise each morning? A single thus given for six days means six. The young child also forms the habit of an appointment. Such information is rewarded his efforts fully.

As an instance of this, five years ago each morning a letter was delivered at eight o'clock to a very indifferent only child. Each brief letter was a worth-while, delightful surprise, some little test of eye, brain and finger. It closed with a word that created anticipation for the next morning. This led to a daily calendar in padded form, a sheet being torn off each morning at eight.

BENJAMIN E. GALPIN.

### Jazz Mania

TO THE ETUDE:

You notice jazz pieces never last. They are always coming and going; but good music always remains. "A thing of beauty is a joy forever."

I have heard good jazz orchestras, but I was never "carried away" by the music. What jazz composer can begin to compose music like Luigi's *Egyptian Ballet* or the *Broken Melody* and pieces of that kind? I heard the Cleveland Symphony Orchestra play the *Pilgrims Chorus* and I was much impressed; also Dupre's organ recitals were fine. I heard the *Andante* from Widor's "Fifth Symphony," and I shall never forget it. But if I heard a jazz piece I would forget it the next day.

Although Mr. Berlin has some fine ideas as to how to blend little bits of melody together, he has not had training such as Nevin, Horvath and Percy Grainger. To sing in a choir when young is fifty per cent. of the battle. It helps one to pick up the music quickly when learning. Another thing, one must play on a good piano which responds to the touch, whether one plays softly or loudly.

American composers in their pieces and songs show that they have a fine education, can profit by the little mistakes of others, and can give to the public what it wants. Take the fine piano pieces and songs in THE ETUDE, for example.

I saw in your ETUDE a number of months ago about a girl in Texas who said she loved good music of any kind, and could sit for a long time to listen and enjoy it. I do wish half the young ladies and men would learn to play the piano. They would not feel sorry for it, even if they had to stay in and practice in order to accomplish anything.

J. A. BOURNE.

### Unweaving the Harmonic Network of a Piece

TO THE ETUDE:

Simultaneously with the teaching of a new composition, teach thoroughly the major and minor scales with the principal triads and the arpeggios belonging to the key in which the composition is written. Then have the pupils point out how many times he finds these triads—tonic, sub-dominant, and dominant—appearing in the piece. Thus will he learn why they are called "Principal Triads" and also gain a better understanding of his piece or etude.

E. K.

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By EMIL A. BERTL

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Wrist	Staccato:
Octave	Finger
Portamento	Wrist
Tone-pressure (in tip of finger)	Forearm
Pianissimo (without tone pressure)	Shoulder
Non-legato:	Pianissimo
Portamento (forearm and upper arm)	Waist staccato (used only with persons of very little strength)

## QUESTION AND ANSWER DEPARTMENT

(Continued from page 737)

varying according to the required volume of the orchestra). To the foregoing Berlioz, who practically revolutionized the orchestra, added 3-stringed, 4-stringed and octo-basses, third flutes, piccolos in D-flat, corni inglesi, saxophones, tenoroon, clarinets in Eb, bass clarinets, cornets, ophicleides, bass tubas, harps, pianos, organ, drums, long drums, gongs, great bells, gongs, Turkish crescents, antique cymbals, marimba, castanets and glockenspiel. Military Band: 2 or 3 piccolos, 2 or 3 flutes, 2 oboes, 1 A♭ piccolo clarinet, 11 to 16 first B♭ clarinets, 3 E♭ clarinets, 5 3rd B♭ clarinets, 1 alto clarinet, 1 bass clarinet, 4 saxophones (doubling with B♭ clarinets), 4 bassoons, 1 contra-bassoon, 4 first cornets, 3 2nd cornets, 3 trumpets, 2 keyed bugles, 4 French horns, 2 E♭ alto horns, 2 B♭ tenor horns, 4 tenor trombones, 1 bass trombone, 3 euphoniums, 6 bombardons, 2 snare drums, 1 bass drum, 1 pair of cymbals. You will receive by mail a picture of the Boston Symphony Orchestra.

Is a "Plate" a Hindrance to a Singer's Career?

Q. Owing to dental trouble I wear an upper plate in my mouth. It fits snugly. I am a tenor soloist and contemplate taking up the study of voice seriously. The upper ones do not seem "to ring" as they did, un-

less I put more effort behind them. Will you please give me your expert opinion, for I do not want to put time and money to no avail? Kindly advise me frankly.—W. H. B., Washington, D. C.

A. You have already noticed a change for the worse in the resonance or "ring" of your upper tones; you have to "put more effort behind them." These should be significant signs for your decision. If the plate fits exactly, without the slightest crack or crannie for the deviation of breath or the shifting of position (an obstacle to the free and unadulterated emission of pure tone), without the plate touching any part whatever of the beginning of the soft palate, which is so highly sensitive, without a change in the least degree of the natural, smooth, symmetrical conformation and surface of the palatine arch—if all this can be assured, then you may still have one chance in a thousand of success as a tenor professional soloist. You speak of "effort." Avoid all muscular effort, except diaphragmatic. Any muscular neck, jaw, throat or laryngeal effort will only result in damaged tone, damaged voice and damaged throat. Why not direct your musical endeavors into another channel—piano or other instrument, harmony, composition? Without hearing your voice and examining attendant conditions, it is not possible to give a more precise opinion.

## Evolution of Piano Playing

(Continued from page 743)

omposition and the piano, Rubinstein bandoned the direction of the school, in 1867. Everywhere his exceptional talent was acclaimed. His style was admired, is interpretation was profoundly impressive—never to be forgotten by those who had the joy of hearing him. It was something at once formidable and suave, deep and tender, mighty and poetic, touching the most delicate fibres of the soul, arousing the most intense emotion.

"Liszt was like the eagle, Rubinstein the lion," wrote Saint-Saëns. "Those who have seen this dark lion's velvet paw fall on the keys with its powerful caress, will never lose the memory of it." His effect on public and artists was immense.

Rubinstein the Composer

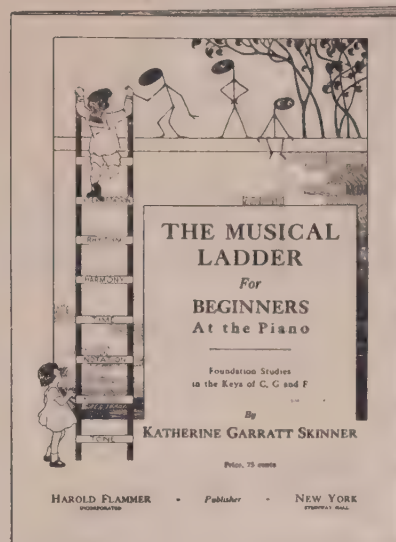
AS A COMPOSER he wrote in a startling, impassioned style, with many contrasts, many incongruities, with boldness, but also carelessly. It is true that in all branches he left some remarkable works, some of them superb; and his productive ability was prodigious. The criticisms of all periods and all countries were often so strange, so contradictory, that he himself was amused at them, and said humorously: "The Jews look on me as a Christian, the Christians as a Jew; the Russians call me a German, the Germans a Russian; the composers regard me as a pianist, and the pianists as a composer."

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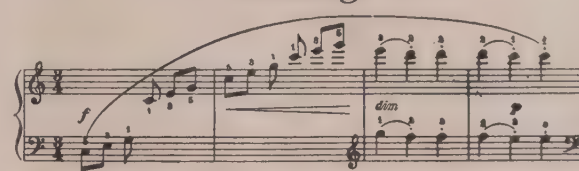
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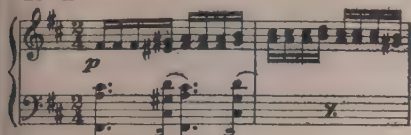


# "The Nutcracker Suite"

(Continued from page 748)

its repetition, by the violins and the violas.

Ex. 15



The Waltz is ushered in by an introduction of thirty-three measures on the dominant, ending with a cadenza in arpeggios for harp. The first phrase of the Waltz melody is carried by the four horns, above string accompaniment, and begins thus:

Ex. 16



## MUSICAL BOOKS REVIEWED

### Wings of Song

BY DOROTHY CARUSO AND TORRANCE GODDARD

THERE are a number of books depicting the private lives of certain celebrities, such as a Greek heroine, a Knight of the Round Table and an American statesman—books which we shut with a click and a "there, I knew it! Another illusion smashed!" So, before we press back the covers of this book, we fortify ourselves against more onslaughts on our incredulity. But, as picture after picture unfolds before us—the romantic meeting on the stairs, the tenor turned gardener, the stamp-pasting ritual, the twenty-one relatives and a shy bride, the brown baby playing in the sand—we see the great tenor in his true roles of devoted husband and father.

There are more tears in this book than laughs, but throughout its pages there is that tenderness, that sonority, that depth of emotion, which characterize all great works.

Publishers: Minton, Balch and Company.  
Price: \$3.50.  
Number of pages: 218.  
Illustrated with photographs and caricatures.

### Music—Classical, Romantic and Modern

BY EAGLEFIELD HULL

ONLY one thing can we miss in this book—that is, boundaries. We want to start somewhere, confine ourselves definitely to a certain phase, call a halt at a definite point. Much as we like good, substantial food, we consider a steady feast with no promise of a final spoonful rather terrifying—until at last we begin to realize that this book, in its comprehensiveness and profundity, partakes more of the nature of an encyclopedia than of a treatise on a single figure or a particular movement.

Considering the profusion of material, the author has maintained remarkable balance, clarity and fairness. Vivid descriptions, as "the barbed-wire entanglements of accidentals in atonal music," keep the inner eye intently focused. Moreover, definite opinions, as expressed in describing Brahms' logic as "resourceless," and in emphasizing the peacefulness rather than the stress of composers' lives, are not rendered conspicuous by their absence.

Few could pass through this maze of fact without being entangled in details. Hull accomplishes the feat admirably. He who follows in his footsteps is wise.

Pages: 475.  
Illustrations of composers.  
Published by E. P. Dutton and Company.  
Price: \$5.00.

### Les Chansonniers Des Troubadours Et Des Trouvères

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The Recapitulation ends the bright little piece with a mirthful and brilliant "forte."

### III. Valse des Fleurs

In our opinion this closing number falls far below the rest of the delightful composition. We can hear in it little more than a banal music hall waltz, unworthy of its place in this Suite, an example of triviality of which more than one great composer has on occasion been guilty—all this despite the variety and charm of color of the orchestration.

### SELF-TEST QUESTIONS ON MR. BIART'S ARTICLE

1. Give a short sketch of the plot of "The Nutcracker Suite."
2. Why was the celesta included in the orchestral score?
3. What atmosphere is created in the Introduction?
4. Describe the "Trepak."
5. How is the Oriental setting suggested?

of large importance in the libraries of artists and connoisseurs.

Publishers: University of Pennsylvania Press.  
Price: \$3.00.

### Famous Musicians of a Wandering Race

By GADAL SALESKI

THE world without its Damrosch, its Kreisler, its Schumann-Heink, its Gluck and Gabrieliwitsch, were a night without stars. So we are glad to find, through this representation of four hundred biographies of Jewish composers, singers and instrumentalists, that the Hebrew race is skillful in throwing the torch of inspiration to its younger members who, in turn, are well able to hold it aloft. Thus, from Mendelssohn to Menuhin, we have a perfect succession of great musicians, weaving through every country of the world the bright thread of beautiful sound.

Cloth bound, \$5.00.  
480 pages; 300 portraits.  
Bloch Publishing Company.

### From Grieg to Brahms

By DANIEL GREGORY MASON

"It is not seemly for human being to be so clever." As the author thus quaintly sums up Saint-Saëns, so, with like skill, he describes many another composer and his works. Commentaries on compositions, apt to be confusing, here really do make plain. The analysis of Dvořák's methods of orchestration is a case in point, it being so set forth that we may leisurely discern every peculiarity of method and structure. The contrasting of Dvořák and Grieg is given in clear lines with the thought-provoking assertion that nationalism is with Dvořák "a point of departure," with Grieg "a goal of pilgrimage."

Saint-Saëns and Cesar Franck (whose names readily confuse one—so easy it is to think of "Cesar Franck the Saint" and of "Saint Saëns the Franck") are also stirred together in a critical crucible, with enlightening results.

Neither is the work lacking in homely philosophy. One of the many sayings we would jot down in our notebook is: "Technic is in the musician what character is in the man. It is the power to stamp matter with spirit."

Pages: 259.  
Price: \$2.25.  
Pictures of composers.  
Publishers: The Macmillan Company.

The American Orchestra and Theodore Thomas. By Charles Edward Russell. Cloth bound; three hundred and forty-four pages; numerous interesting illustrations. Published by Doubleday, Page & Company; at Five Dollars.

This is in no sense an ordinary musical biography, but a fine, human document, by one of the most interesting writers of the day. The author, Mr. Russell, a distinguished journalist and publicist, has been candidate for Mayor of New York, for Governor of New York and for United States Senator. He has also done important diplomatic work abroad.

He takes the reader arm in arm through one of the most interesting periods in American musical history, and with the art of an accomplished writer makes Theodore Thomas live again in reality.

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2. What is a saraband?
3. What was the nationality of Mozart?
4. When did Brahms die?
5. Who wrote "Die Meistersinger"?
6. Is it an opera or an oratorio?
7. If G# is the dominant of a certain key, what is the leading tone?
8. What is a trombone?
9. What is the augmented fifth from G#?
10. From what is this taken?



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Major C and Minor a  
Are related, so they say.  
Would you find each Minor key?  
Count to Major's sixth degree.

Then make every sharp and flat  
Major has—remember that.  
Minor's "seventh" must be raised  
One-half step; don't be amazed.

Take, for instance, Major D  
Count to six, you come to b;  
Next comes c-sharp, d and e  
f-sharp, g, a-sharp and b.

Just to prove your rule is right  
Spell some scales in black and white.  
Write the relative for G.  
Try again for F and E.

What's the relative of A?  
Think it out, then spell and play.  
Be determined not to fail  
But to know each Minor scale.

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## What Betty Learned About Fingering

By GLADYS M. STEIN

LITTLE MISS JEWELL, the piano teacher, had worked so hard to teach Betty to play well! Betty's great trouble was in fingering; she would not watch nor try to get them correct.

When Miss Jewell would talk and try to make her realize the importance of it, she would reply, "It sounds just as well this way, and fingering is too much bother any way."

One day when she went for her lesson she saw a notice like this fastened on the bulletin-board in Miss Jewell's studio:

—FINGER WEEK—  
May 1st to 8th

"I wonder what that means," said Betty to herself.

While she sat in the waiting-room, looking over the music magazines and listening to the other pupil's playing, she kept wishing that Miss Jewell would hurry and get through with the pupil so she could find out what that notice meant.

NEXT WEEK IS  
FINGER WEEK

Then the studio door opened and she heard the teacher say, "Careful fingering does pay."

"Well," thought Betty, "I can play as good as that other pupil, and I don't look at the old fingering either."

"Good morning Betty," said Miss Jewell, "I see you are looking at the new sign."

"Yes," answered Betty, "and what does it mean?"

"It means," replied the teacher, "that during the week of May 1st to 8th, which is next week, I'll keep an account of all the mistakes in fingering that each pupil makes, and the one having the least to his or her credit will receive a nice reward."

"Oh! I'm going to get that reward!" exclaimed Betty; and yet she gave little thought to the corrections Miss Jewell made in her fingering throughout the lesson.

The ensuing week Betty practiced more than usually and did not wait for her

mother to call her to the piano. When the time came for the next lesson she gaily went to the studio and in to her lesson. She saw a small pad of writing paper in the teacher's hand; but, as Miss Jewell didn't call her attention to any mistakes in fingering, she thought the prize was surely hers.

"Well, Betty," said Miss Jewell at the end of the lesson, "how many mistakes in fingering do you suppose you made?"

"Not very many," replied Betty.

Miss Jewell looked at her for a minute and then said, "You made fifty-three mistakes in fingering alone; and that is twenty more than any other pupil in the class made. And," continued Miss Jewell, "what makes it worse is the fact that these careless fingerings have cheated you out of the chance of playing at the musicale to be given at Mrs. Field's."

To play at this musicale had been the hope and aim of Betty for over a year; and when the teacher went on to tell her that Anna Reed, her rival in the class, had been chosen to play on the program, she was heartbroken. After she had stopped crying she asked Miss Jewell why Mrs. Field had picked Anna to play, when they were both studying the same pieces.

"Betty, do you remember the day last month when you heard Anna playing her pieces for me while you were sitting in the waiting room?"

Betty studied a few seconds and then answered, "Yes, I do; and there was an old lady waiting in the room too."

"And wasn't she still waiting when you finished your lesson and went home?"

"Yes," replied Betty.

"Well, Betty, that lady is the mother of Mrs. Field; and she also has taught piano for nearly thirty years. She decided that Anna was to play at her daughter's musicale, because she said that Anna's playing was smooth and clear, while yours was muddy and careless."

Betty made up her mind right there that she would pay close attention to the fingerings given in her music; and I'm glad to say that she really did.

In the second fingering contest, Betty came out first, without a single mistake against her credit. When the time came for the fall recital she was asked to take part in it, too. This was quite an honor, and it proved to Betty that Miss Jewell had told the truth when she said, "Careful fingering does pay."

## Little Biographies for Club Meetings

No. 12. DONIZETTI AND BELLINI

DONIZETTI and Bellini are two more Italian composers of opera; and because their works are of a similar nature and they lived at the same time they are often coupled together. They seem not to have had as much influence on the period of time in which they lived, nor on the following period, as some composers had; therefore they are not considered to be important. However, their operas have remained popular because they are melodious and pleasing. Some of the melodies from them are quite universally known. The Italian operas at their time were rather elaborate and showy; so these composers wrote in that style, to please the people. To-day they seem almost to be too melodious and sentimental.



1797—DONIZETTI—1848

Gaetano Donizetti (pronounce Guy-tan-o) was born in 1797 and entered the army. While stationed in Venice he wrote some operas in his spare time. After this he resigned from the service and spent the rest of his life writing operas. He wrote at least sixty-five, of which the most important are:

"The Daughter of the Regiment," "La Favorita," "Lucia Di Lammermoor."

He died in 1848.

Vincenzo Bellini (pronounce Vin-chen-tso Bel-leen-y) was born in 1801. His father was an organist and gave him his first music lessons. He studied very diligently and became acquainted with the works of the older composers. He then started to write operas, the most important of which are:

(Continued on next page)



# JUNIOR ETUDE—Continued

## Little Biographies (Continued)

"Norma," "I Puritani," "La Sonnambula."

He died in 1835, at the early age of thirty-four.

Some of the operatic melodies of Donizetti and Bellini that you can play at your club meetings are:

"Lucia Di Lammermoor," arranged for four hands by Streabbog;

Sextette, from same, arranged by Garland;

Ah Perche, from "La Sonnambula," arranged by Greenwald;

Melody from "Norma."

## Questions on Little Biographies

1. About when did Bellini live?
2. What was his nationality?
3. When did Donizetti live?
4. What profession did he first take up?
5. About how many operas did he write?
6. Name one of his best known operas?
7. Name one of Bellini's best known operas.

## Making the Moments Count

PRACTICING one hour a day gives you sixty minutes to account for, and each minute must be packed full of effort and a desire to accomplish something.

If you had sixty cents to spend you would want to get sixty cents' worth of something for your money, not forty-five, or forty-eight or fifty-three cents' worth. Each penny must bring its worth, otherwise you would be sadly cheated.

And so it is in practicing—your hour must be sixty minutes' worth, not forty-five, or fifty-one or fifty-four. Each minute must bring its worth, otherwise, your music is being sadly cheated.

And if a minute is spent carelessly, without effort and concentration, it is wasted. Test yourself some day when you are practicing and see if your music is getting a good full sixty minutes' worth, or if it is being sadly cheated.

Come, Peter Pan,  
and blow  
your pipes,  
Come blow them  
loud  
and long—  
Come call  
the wind,  
Come call  
the clouds,  
Come call  
the earth  
To song.

## Answers to Ask Another

1. A quintette is a combination of five instruments, or a composition written for such a combination.

2. A saraband is an old-fashioned Spanish slow dance derived from the Moors.

3. Mozart was an Austrian.

4. Brahms died in 1897.

5. Wagner wrote "Die Meistersinger."

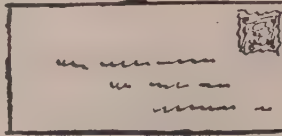
6. It is an opera.

7. B#

8. A trombone is a large, brass, wind instrument, the pitch of which is made by moving the slide in and out.

9. D double sharp.

10. Beethoven, 7th Symphony, second movement.



DEAR JUNIOR ETUDE:

Although I am eighteen I enjoy reading the JUNIOR ETUDE and the letters that appear in it. I play the piano, violin and pipe organ, having begun to study music when I was twelve years old. At the school from which I have just graduated I have received the music award for four years in succession.

From your friend,  
MARION R. BLAKE (Age 18),  
Pennsylvania.

DEAR JUNIOR ETUDE:

My teacher teaches three groups of pupils, the junior, intermediate and seniors. I am in the junior group. In May we had a recital.

This was a contest to see which group played the best. There were three judges. The group that won was to receive a treat, and the junior group won.

From your friend,  
Betty Concannon (Age 11),  
California.

DEAR JUNIOR ETUDE:

As soon as THE ETUDE comes I turn to the Junior page. Although I am too old to enter the contests, I greatly enjoy reading the essays. I live in a small mining town and never have a chance to hear any great musicians unless I go to another city. We have no music club in our town. I do wish our teacher would start one.

From your friend,  
MARY WACHTER (Age 15),  
Pennsylvania.

N. B. Why not start one yourself, Mary? Lots of Junior readers have done so.

DEAR JUNIOR ETUDE:

The chief source of my pleasure is my music. There are no music clubs in my vicinity, so I do not have the opportunity of belonging to one. I play piano and violin and play first violin in our school orchestra, but am not yet far enough advanced on either instrument to play well.

From your friend,  
DOROTHY EDMUNDS (Age 15),  
Wisconsin.

## Club Corner

DEAR JUNIOR ETUDE:

I have been taking lessons less than a year and intend to become a music teacher when I am older. I am thinking of organizing a little music club around our neighborhood.

From your friend,  
MURIEL SCHROEN (Age 10),  
Minnesota.

## A Fairy Tour to Music Land

By ROSANN RENTSCHLER VAN VALER  
(Aged Ten Years)

ONE night, after eating great quantities of pumpkin pie and fretting for more adventures, Cecelia fell asleep and into the midst of a strange dream.

What she saw was her own black pony, Prince. The pony and Cecelia seemed both to be longing for adventure. She sprang to his back, and he galloped away into the night.

Cecelia was so light of heart, Prince so fleet of foot, and the night air so exhilarating that they seemed to be flying up, up, up! They were galloping into beautiful paths of lines and spaces which led to Musicland. Cecelia felt strangely interested for the people she passed were masters of music from whom she had studied.

One man looked so much like Beethoven that she ventured a question. He invited her to a concert where only master musicians played. Cecelia was overjoyed to go. The music thrilled her, and she read in the masters' faces all the glory of their lives.

The last note of the last number melted into stillness. A beautiful lady was beside Cecelia. In response to the inquiry of Cecelia's eyes the lady said, "I am Talent. I go where you go if you give me a corner of your heart in which to live."

Strange and dream-like as this may seem, when Cecelia reached home Talent was with her. Though her form was invisible her spirit throbbed in every note that Cecelia's violin sang.



The sunbeams  
call,  
And call  
the birds,  
The leaves,  
and every  
thing—  
Come call  
all nature  
with your pipes.  
Come call  
the earth  
To sing.



JUNIOR ETUDE—Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and latest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Musical Memory." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not. All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of October. Names of prize winners and their contributions will be published in the issue for December.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

School Credits for Music Study

(Prize Winner)

As is shown in the ETUDE for August, music students make much better grades than those who do not study music. If music can not be taught in the schools, outside study should therefore be encouraged. Music credits are one form of encouragement. In some school systems, outside teachers may teach the child. The student must be able to write and play the scales, play the three primary triads on the scales, define Italian terms, understand harmonization, and must take three examinations each year, under a board controlled by the school. There may be other systems just as good. I think music credits are a great help to music students because the system helps them to get their diplomas; and I think every school should give credits for music.

ETHEL KEEBEL (Age 13),  
Kansas.

School Credits for Music Study

(Prize Winner)

In the large city schools they have what is called public school music, beginning in the second year. In most of the smaller towns they do not have this arrangement, but that the ones who are talented have to go to take music. Some students who want to specialize in music must take lessons in addition to heavy school schedules through grammar and high school and even in college. In the small towns one credit at least should be given for music; and I know I would like to see one credit for music on my own report card each year.

CLARICE V. WOOSLEY (Age 10),  
Texas.

School Credits for Music Study

(Prize Winner)

Credit toward graduation for music in schools is a fine help to any music lover who intends to make music a life work. It allows a student more time for practicing—time that otherwise would have been spent in preparing lessons. The more time spent in practicing and concentration, the nearer will the student be to success, the goal for which we all strive. There are subjects pertaining to music, such as theory, harmony, musical history and appreciation, that students taking outside practice for credits must carry. These subjects enable a student to gain a better understanding of music.

DOROTHY LOOMIS (Age 14),  
New York.

HONORABLE MENTION FOR MAY ESSAYS

Bertha McCarmich, Esther Gerhardtstein, via Hooker, Mary Keobel, Margaret Mursch, Hilda Garner, Muriel Allman, Rosalie Neal, Dorothy Kerman, Lillian Blackman, George Kister, Christine Snythe, Minnie R. Janet Peters, Patsy Perkins, Hope Hill, Ella Chambers, Ella Rosenbloom, David Ross, Anna Jefferson.

LETTER BOX LIST

Letters have also been received from the following: Edmund Byrne, Lucy Jane Clayton, Mary Frances Knoll, Esther Florence Huber, Audrey Nattans, Eleanor Campbell, Helen J. Jennings, Pearl Harris, Alice Jane Simpson, Frances Carr, Hilda Fenyo, Alberta Mae Shires, Elvora Wall, Sylvia G. A. Ison, Edna Nichols, Jessie Gore, Virginia Lee, Flossie B. Thompson, Mary Humphrey, Jane Gamble.

PUZZLE

Arrange the words as the dots are arranged. The letter falling on x will give the name of a famous composer.

x . . . . .  
x . . . . .  
x . . . . .  
x . . . . .  
x . . . . .  
x . . . . .  
x . . . . .  
x . . . . .

1. A well-known German opera. 2. A famous composer. 3. A well-known oratorio. 4. A famous composer. 5. A famous composer. 6. A famous opera composer. 7. The science or art of combining tones in chords. 8. Lines and spaces.

PRIZE WINNERS FOR APRIL PUZZLE:  
Syphrah T. Cornfeld (Age 13), Pennsylvania.  
Edmund Byrne (Age 14), Pennsylvania.  
Norma Wenzel (Age 12), Wisconsin.

ANSWER TO MAY PUZZLE

Mozart—Arthur.  
Handel—Delaware.  
Wagner—Nero.  
Beethoven—Venice.  
Bach—Ache.  
Chopin—Pint.

HONORABLE MENTION FOR APRIL PUZZLE

George Voitko, Henry Dumboski, Ruth Pardee, Betty Hershey, Mary Callahan, Charlotte Orr, Marian Meyers, Della Gustafson, Dorothy Dixon, Virginia McPherson, Sallie Gibbs, David Reines, Ethel Keoble, Alberta Laurer, Minerva E. Butz, Gertrude Considine, Winifred Lenkau, Catherine S. McCandless, Olivia Hooker, Agnes Murphy, Marian McKee, Agnes Hamilton, Dorothy Peterson, Mabel Parchman, Bernice Langhorne, Lucretia Wetham, Lydia Shinkevick, Evelyn Jebel, John Joseph Juderman, Hallie Palmer, Mary Carolyn Kenny, Martha Nuel Summer, Margaret Ritt, Shirley Baraw, Roberta Johnson, Lois Musgrave, Mignon Lilly, Ellen Sommers, Roberta Livingston, Helen Covert, Mary Ellen Carr, Isabel Carey, Virginia Dodge, Geraldine Muller, Margaret Webb, Hazel C. Wood, Josephine Helling, Mary Agnes Gray, John Cataldo, Una Lilwall, Margaret Ward, Robert W. Murphy, Jean Keefer, Elaine Muckie, Madeline Curran.

QUESTION BOX

DEAR JUNIOR ETUDE:  
Which notes have their stems turned up and which are turned down?  
F. L. P. (Age 13), Massachusetts.

Ans. The stems of notes are placed so that they lie as much as possible on the staff. If they go up they are on the right side of the notes, and if they go down they are on the left. However, in part-song writing or in polyphonic music, the stems of the upper parts or voices go up, and the stems of the lower parts or voices go down, regardless of how they fit on the staff.

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# Choirmaster's Guide

FOR THE MONTH OF DECEMBER, 1928

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
S E C O N D	<b>PRELUDE</b> Organ: Far O'er the Hills...Frysinger Piano: Andante Religioso Benedictus es Domine.....Williams <b>ANTHEMS</b> (a) Arise, Shine for Thy Light Is Come.....Elvey (b) The Lord Taketh Joy.....Baines <b>OFFERTORY</b> Walking With Thee.....Wooler (T. solo) <b>POSTLUDE</b> Organ: March in A.....Barnes Piano: Pilgrims' Song.....Nicholls	<b>PRELUDE</b> Organ: Love Light .....Kohlmann Piano: The Convent Bell...Valdemar Magnificat and Nunc Dimittis...Shelley <b>ANTHEMS</b> (a) Behold, the Days Come.....Woodward (b) Vespers .....Tyler <b>OFFERTORY</b> More Love to Thee.....Day (A. solo) <b>POSTLUDE</b> Organ: Postlude Pomposo.....Schuler Piano: Marching to Peace.....Roeckel
	<b>PRELUDE</b> Organ: Canzona .....Timmings Piano: Prelude Melodique .....Alkan <b>ANTHEMS</b> (a) The Lord is Near.....Wooler (b) Just As I Am.....Neidlinger <b>OFFERTORY</b> A Little Prayer.....Preston (S. solo) <b>POSTLUDE</b> Organ: Anniversary March.....Pease Piano: Elevation .....Floersheim	<b>PRELUDE</b> Organ: Ghost Pipes .....Lieurance Piano: Day's End .....Protiwinsky <b>ANTHEMS</b> (a) O Light of Life.....Kountz (b) The God of Love.....Lawrence <b>OFFERTORY</b> Blessed Is the Man.....Hosmer (Duet for B. and T.) <b>POSTLUDE</b> Organ: Epilogue .....Gillette Piano: Peace at Eventide Lautenschlaeger
	<b>PRELUDE</b> Organ: Valley of Dreams.....Hopkins Piano: Legend .....Lund-Skabo <b>ANTHEMS</b> (a) Pleasant are Thy Courts Above Storer (b) Love Divine .....Storer <b>OFFERTORY</b> I Shall be Satisfied.....Hyatt (A. solo) <b>POSTLUDE</b> Organ: March in B-flat.....Galbraith Piano: Entry of the Procession Schmeidler	<b>PRELUDE</b> Organ: A Song of the Night.....Sheppard Piano: Meditation .....Ritter <b>ANTHEMS</b> (a) Praise the Lord.....Wooler (b) Legend .....Tschaiakowsky <b>OFFERTORY</b> God's Will .....Stults (T. solo) <b>POSTLUDE</b> Organ: Stately March in G.....Galbraith Piano: March of the Nobles Lumley-Holmes
S I X T E E N T H	<b>PRELUDE</b> Organ: { Prelude in C.....Rockwell March Processional...Loud Piano: Consolation .....Leschetizky <b>ANTHEMS</b> (a) The Lord Said.....Orem (b) Rest, Holy Babe.....Harris <b>OFFERTORY</b> And the Angel Said.....Grant (S. solo) <b>POSTLUDE</b> Organ: Adeste Fidelis Reading-Lemare Piano: Venite Adoremus.....Bernard	<b>PRELUDE</b> Organ: Christmas Offertory...Hosmer Piano: In Remembrance.....von Blon <b>ANTHEMS</b> (a) 'Twas Long Ago.....Hopkins (b) No Cradle for Jesus.....Dicks <b>OFFERTORY</b> Lord Ever Merciful.....Kountz (Duet for S. and A.) <b>POSTLUDE</b> Organ: Finale in C.....Harris Piano: Apotheosis .....Gounod
	<b>PRELUDE</b> Romance in A Minor.....Williams (Violin, with Organ or Piano) <b>ANTHEMS</b> (a) Make Room for Him.....Barnes (b) The Virgin by the Manger.....Frank <b>OFFERTORY</b> The Angel's Song.....Shelley (B. solo) <b>POSTLUDE</b> Organ: Pean Triomphe .....Lacey Piano: O Lamb of God.....Bizet	<b>PRELUDE</b> Organ: Lullaby in G.....Marks Piano: In the Twilight.....Posca <b>ANTHEMS</b> (a) O Worship the King.....Foerster (b) There Were Shepherds...Vincent <b>OFFERTORY</b> Reverie .....Schuett-Hartmann (Violin, with Organ or Piano) <b>POSTLUDE</b> Organ: Royal Procession .....Marks Piano: Prayer .....von Weber
	<b>PRELUDE</b> Organ: { Prelude in C.....Rockwell March Processional...Loud Piano: Consolation .....Leschetizky <b>ANTHEMS</b> (a) The Lord Said.....Orem (b) Rest, Holy Babe.....Harris <b>OFFERTORY</b> And the Angel Said.....Grant (S. solo) <b>POSTLUDE</b> Organ: Adeste Fidelis Reading-Lemare Piano: Venite Adoremus.....Bernard	<b>PRELUDE</b> Organ: Christmas Offertory...Hosmer Piano: In Remembrance.....von Blon <b>ANTHEMS</b> (a) 'Twas Long Ago.....Hopkins (b) No Cradle for Jesus.....Dicks <b>OFFERTORY</b> Lord Ever Merciful.....Kountz (Duet for S. and A.) <b>POSTLUDE</b> Organ: Finale in C.....Harris Piano: Apotheosis .....Gounod
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Anyone interested in any of these works may secure them for examination upon request.

## EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

### Jolly Darksies, by Karl Bechter, Arranged for Rhythmic Orchestra



Now for the fun! Let Polly come with her kettle and Little Miss Muffett with her big white bowl. Let the dish that ran away with the spoon bring it back again and Jack and Jill pick up the pail that came tumbling after them—for we're going to have a rhythmic orchestra and we'll need all the loud-toned, soft-toned, bass-toned and tinkly-toned objects there are.

But, though its going to be as much fun as a circus, we must be sure to come in on our own particular beat! For, if we don't it won't sound like pretty music at all. So, let us watch the music and watch the director, and then I wouldn't be surprised if all the children in the neighborhood didn't crowd around (the way they did for the Pied Piper) to listen and wish they could play that way, too.

### Grandfather's Clock, by Mari Paldi

Maybe we have seen a "Grandfather's Clock" which is one of those very tall clocks that stands on a stair or in the "living room," with a long, shiny pendulum that goes swinging, swinging, swinging behind a glass door. And we've perhaps often heard it changing its ticks into real words, like "Go-ahead," or "Can't-come-now!" and when the clock is running down (as it seems to here in measures 31 and 62-64) it draws out these words in a laughable way!

But this piece is going to give us a chance to teach the clock to sing, too. If you don't believe it, just listen to the clock someday just after you finish your practicing.

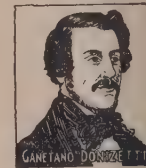
### Turkey in the Straw (American Dance Tune) Arranged for Four Hands by A. Garland



When we have practiced this piece slowly and carefully the teacher is going to let us play it quite rapidly. Then we can imagine we are out in the barn and a turkey has really got into the straw. But that is the very turkey we want for our Halloween party, and therefore we have to catch it. How fast our fingers scurry over the keys. One of us is running around in the deep part while the other trips over the tippy top. But both of us go very quickly and make sharp little jumps (or accents) at the first of every measure where they are marked. And at the

end—see—we catch the turkey, in a flurry of feathers!

### Sextette, from Lucia di Lammermoor, Arranged for Piano by A. Garland



The first two measures seem to whisper in our ear that something quite exciting is going to happen. The melody, played by the right hand comes out strong and beautifully, sometimes making us think of black storm clouds and sometimes of winds whistling among the house-tops.

There is a "story" concerning this piece—story that has something to do with a brave knight and a fair young lady—and sometimes we may see it all acted out at the opera. But now we can just remember that our right hand should keep on telling a story without a break or a false note while our left keeps whispering that there is much, much more to hear—much more that we shall hear in time if we do but keep on listening.

### Little Hunting Song, by Ella Ketterer

Let's go hunting! For kangaroos or zebras. We're going on horse-back and the horse trots along in six-eight time, smoothly and briskly for eight measures. Then we race ahead because, look, isn't that a kangaroo's tail sticking out of the grass? Faster and louder, then! But don't let us make the horse stumble (by forgetting the F-sharp). Now, we must have caught the kangaroo and are riding home in triumph, for, near the end we strike a few very high notes to show how jubilant we feel. But, when we repeat these notes we play them an octave lower (and much more softly) for, after all, though a hunt is an exciting thing, and though we did have a wonderful time it is late and we are a bit sleepy.



### Sand Man's Song, by M. L. Preston



We all know the story of the Sand Man—how he comes softly, softly creeping and lets lightly fall a few grains of magic dust into the eyes of sleepy folk; and then their eyes begin to close in spite of them. But before the Sand Man goes, he drops down a small, white dream and goes creeping, creeping away. So this piece must be played always softly and without jerks or "muggy" notes. And if we can drop a small, white dream right down into the middle part—why, so much the better!

## Musical Education in the Home

(Continued from page 725)

their motto in life "I serve." Nobody enters the teaching profession, especially that of public school music, expecting to get rich. Everyone knows it is a life of service. Because of his great desire, his willingness to work and wait, we too, believe this young man can "make a success of teaching public school music," despite his handicap of a late beginning and restricted means. We only wish we had many more with his determination and spirit of self-sacrifice who are willing to take the time to prepare themselves adequately for this branch of music teaching. It would be of untold benefit to the cause of music in America and bring the millennium in the teaching of music in the public schools.

### The Last Chapter

To THE ETUDE:  
As publishers of THE ETUDE, I am writing to you in regard to an article which appeared in the February, 1928, issue. This article gave the romantic life of a once famous prima donna, Madame Anna Bishop. I wonder if this man who has taken so much pains to write this story of her life wouldn't like to know that Madame Bishop is buried here in Red Hook, in a little Lutheran burying ground, without even a small stone to mark her resting place. I have often thought how nice it would be if this could be taken care of. Isn't there a society which does this sort of thing? Many of our older residents remember Anna Bishop, and not long ago, on visiting one of the old farm houses, I saw an enlarged picture of her and found the old lady there to be her cousin. MRS. HERBERT E. SAULPAUGH,  
Red Hook, New York.

## Answers to Can You Tell?

GROUP  
No. 17

SEE PAGE 726 THIS ISSUE

1. The *Music Drama*; that is, the opera in which the prime intention of the musical score is to interpret the dramatic spirit of the libretto.
2. Pertaining to tones with different names but the same pitch; as C-sharp and D-flat.
3. "Fay-Yen-Fah," by Joseph Redding (Charles Templeton Crocker, librettist), at the Monte Carlo Opera House, on February 26, 1925.
4. A tone with a pitch which does not belong regularly in the scale of the key in use.
5. Concertmaster.
6. One-half the time of the note which precedes the dot.
7. Eight.
8. A flourish of trumpets, used especially to announce the entrance of royalty, of royal processions, or of combatants in a tournament.
9. Between the third and fourth and the seventh and eighth tones of the scale.
10. Beethoven.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

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# JOLLY DARKIES

FOR RHYTHMIC ORCHESTRA

KARL BECHTER

Sand-Blocks  
Triangle  
Tambourine  
Castanets  
Cymbals  
Drum

Allegretto M. M.  $\text{♩} = 116$

The musical score is written for a rhythmic orchestra and piano. It consists of several systems of staves. The top system includes staves for Sand-Blocks, Triangle, Tambourine, Castanets, Cymbals, and Drum, all playing a rhythmic pattern of eighth notes. Below these is the piano accompaniment, starting with a tempo marking of 'Allegretto M. M.  $\text{♩} = 116$ '. The piano part features a melody in the right hand and a bass line in the left hand, with various fingerings and dynamics like *p* (piano) and *a tempo*. The middle system continues the rhythmic patterns for the percussion instruments and the piano accompaniment. The bottom system includes a Banjo part, marked 'Mel. ben marcato', and continues the piano accompaniment. The score concludes with a double bar line and the marking 'D.C.' (Da Capo).



## GRANDFATHER'S CLOCK

### Exemplifying a left hand melody with cross hand effects. Grade 2

MARI PALDI

Allegretto M. M. ♩. = 63

Allegretto M.M. ♩. = 63

*p*

*mf cresc.*

*cresc.*

*f dim.*

*ritard.*

*a tempo*

*p*

*poco rit.*

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# TURKEY IN THE STRAW

## SECONDO

AMERICAN DANCE TUNE

**Vivace** M.M. ♩ = 108

Vivace M.M. ♩ = 108

The musical score is written for piano on two staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Vivace' with a metronome marking of 108 beats per minute. The score consists of two systems. The first system has a first ending and a second ending. The second system also has a first ending and a second ending. The dynamics are marked as *mf* (mezzo-forte) and *ff* (fortissimo). The notation includes various fingerings, slurs, and repeat signs.



Arr. by A. GARLAND

SEXTETTE  
from "LUCIA DI LAMMERMOOR"

G. DONIZETTI

Allegretto M.M. ♩ = 63

*p*

*mf*

*f*

*cresc.*

*rit. e dim.*

*ten.*

*mf*

*f*

*rit. e dim.*

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TURKEY IN THE STRAW  
PRIMO

AMERICAN DANCE TUNE

Vivace M.M. ♩ = 108

*mf*

*f*

*ff*



## LITTLE HUNTING SONG

ELLA KETTERER

Play briskly and with strong accent. Grade 2.

Allegro M. M. ♩ = 72

Last time to Coda

*mf* *p* *f*

*Più animato*

*dim. e rit.* *D.C.* *p* *rit.* *Fine*

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## SAND MAN'S SONG

A real first grade piece.

M. L. PRESTON

Andante con moto M. M. ♩ = 72

*mp* *p* *mf* *D.C.*

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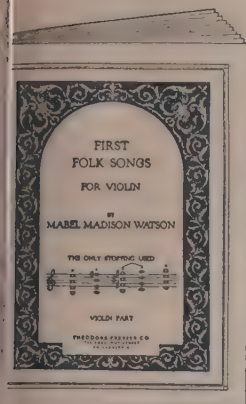


# Violin Instruction Material

FOR PRIVATE TUTORING

FOR CLASS INSTRUCTION

Some Well-Established Widely-Used Publications and a Few Comparatively Recent Works Upon Which Teachers are Reporting Most Enthusiastically.

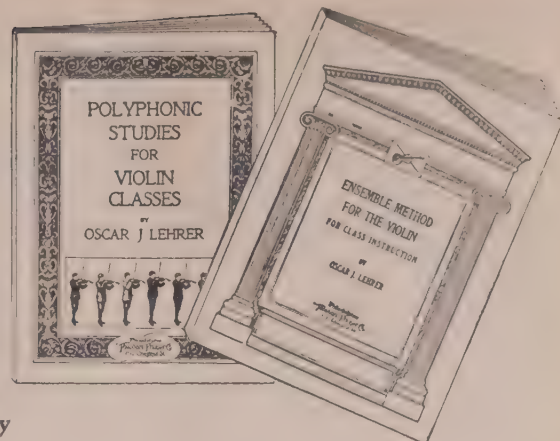


## First Folk Songs for Violin (With Piano Accompaniment)

By MABEL MADISON WATSON Violin Part, \$0.50  
Piano Acc., 1.00

able for use as a first introduction to violin playing in class or private instruction and acceptable for ensemble or solo performances by beginners in the home or in recitals.

This is a very interesting work for the consideration of every teacher, as can be surmised by the mention above as to the for which it serves admirably. The only notes the beginning violinist's fingers are called upon to aid in producing are shown on the cover of the book, yet in this limited notation some very attractive folk songs are presented. Naturally enough, the young violinist enjoys playing these folk melodies, particularly since there are charming quaint and novel texts in the folk songs utilized. Some of the folk songs there is a measure or two in the way of a little preparation exercise. The author has arranged and selected these folk songs with rare guidance as to their teaching value. They will be found to give Rhythmic and Lyrical Training, in String Bowing, Left Hand Position and Training, Development of Intonation, One Octave Scales G.D.A., Broken Triads, Elementary Note Reading and Melody Playing. The violin part has been made purchasable separately in order to accommodate the teacher by utilizing this book for class teaching.



## Ensemble Method for the Violin For Class Instruction

By OSCAR J. LEHRER Price, \$1.25

This method was written for the specific purpose of supplying teachers with a practical method for successful class violin teaching. Every piece of study material in this method from the first page to the last is written in three-part harmony. This covers the desirable point of causing the class pupils to learn independent playing from the beginning, since the class can be divided into three sections, each section of the class being given a turn at each part of the exercise, thereby playing each exercise three times in an ensemble of its three parts. The studies progress nicely and gradually from open string work through to a point where the students are quite competent performers of first position material. It is a method for every teacher taking up class teaching to consider.

## Polyphonic Studies For Violin Classes

By OSCAR J. LEHRER Price, \$1.00

Following the tremendous success of the same author's *Ensemble Method* there came demands for a book to follow it in class instruction. In due time these Polyphonic Studies were produced and they are just right for any class having completed the *Ensemble Method* or that is ready for class work entering the third position. Original studies are presented, together with standard, classical and folk songs in three-part violin arrangements that have genuine educational value.

## BEL CANTO VIOLIN METHOD

By MABEL MADISON WATSON Price, \$1.25

This is one of the most successful elementary violin methods published. The author supplies such material as to give the student a well-rounded foundation technique, side by side with a development of the art of melody playing. Many teachers will realize just what this means when they consider that it is necessary with most all other violin methods to utilize numerous exercises and little pieces to accompany and supplement these other methods. Of course, every teacher should be free to individualize to a certain degree and utilize whatever supplementary material is deemed helpful with each particular pupil. *Bel Canto Method* in covering the first work of the violin beginner minimizes the need for supplementary material and quite early the little student finds himself playing studies that are practically little violin pieces. Some of these have words that aid in feeling the melody and rhythm and making the proper phrasing. Some are written with second violin parts for the teacher and not a few enjoy piano accompaniments. The author has divided this book into three parts with chapter headings as follows: Part I, First Stopping Keys of G, D and A; Part II, Second Stopping Keys of C, F and B Flat, Second Octave of G Scale; Part III, Combination of First and Second Stoppings With a Supplement of Familiar Airs Arranged for Violin and Piano and also as Violin Duets.

## Fifty Selected Studies For Violin

By CHAS. LEVENSON Price, \$1.00

These are distinctly first position studies covering many essential phases of technique, utilizing a fine selection of the best suitable first position material found in the violin study literature of such writers as Wohlfahrt, Alard, De Beriot, Sitt, Kayser and others. This is one of the most sensible and most useful compilations of violin studies available and every violin teacher should make it a point to become acquainted with it.

## Selected Violin Studies In the Second and Third Positions

By CHAS. LEVENSON Price, \$1.00

Following the immensely successful work of Charles Levenson in compiling studies in the first position, he made this excellent compilation of second and third position studies, searching the most useful material from the standard violin study works and giving the teacher in one convenient volume material that carries the student along to worth-while attainment in violin playing.

## Selected Violin Studies In the Fourth, Half and Fifth Positions

By CHAS. LEVENSON Price, \$1.00

The same plan followed in Mr. Levenson's two preceding books is utilized in compiling this volume of studies in the fourth, half and fifth positions. This volume as well as the preceding volumes covering the earlier positions primarily are intended for teaching purposes, yet at the same time they contain much material that students at various points in their development as violin players might well use as daily practice material.

## PRACTICAL METHOD FOR THE YOUNG VIOLINIST

By K. H. AIQOUNI Price, \$1.25

This violin method is successful and satisfying because it furnishes the most simple form of elementary exercises for the very beginner at the violin and its progress is so gradual as to leave no gaps that the teacher must seek to fill. This method is somewhat individual in the manner in which it takes up one string at a time and uses all four fingers on each string, instead of tackling all four strings in the beginning and utilizing only three fingers as is frequently done. This allows for proper attention to bowing from the beginning and proves quite an aid to the notation requirements of the beginner. Teachers will quickly see in this book that the author has held firmly to the axiom that progress to be thorough must be slow. In the long run it assures the quicker development of playing ability, since this procedure is the best insurance against development of faults that will retard later progress. One of the fine things about this book for young beginners is the excellent manner in which it is printed with well-spaced staves and large notes.

## Rhythmical A B C's By A. LOUIS SCARMOLIN Violin Part, \$0.35 Piano Part, .40

The object of these Rhythmical ABC's is to appeal to the ear of the pupil and to stimulate a sense of rhythm from the beginning, even before fingering is taken up. This is accomplished by the playing of little tunes on the piano while the pupil plays accompanying rhythmical figures for the violin. Altogether they are ideal for introductory and supplementary material in first violin instruction either in classes or individually.

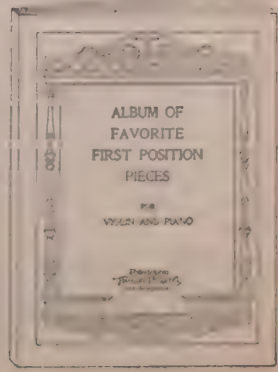
## Album of Favorite First Position Pieces For Violin and Piano Price, \$1.00

This is perhaps one of the most popular violin albums on the market. Its success was instantaneous and its wide use by violin teachers has caused the volume of sales upon it to increase each season. The young violinist who wants a good and varied repertoire takes great delight in studying and developing perfection in the rendition of the attractive numbers in this album. There are 22 numbers altogether, giving considerable material for use in study and diversion by young pupils.

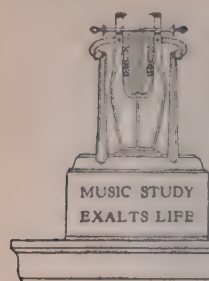
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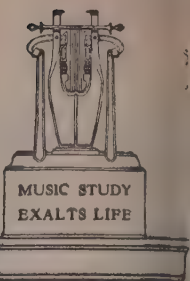
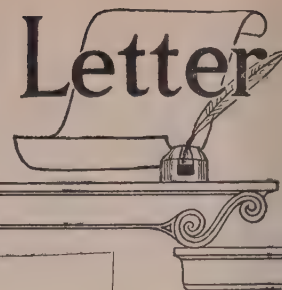






# The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



## NEW MUSIC

No matter how well a teacher is provided with classic or standard music, it is always a source of satisfaction to be able to find entirely new and useful pieces to be given to pupils, either for instruction or recreation. The Theodore Presser Co.'s plan under which New Music is sent to teachers regularly during the season guarantees something that goes a long distance in making the work, both to the teacher and pupil, more interesting. The New Music may be had On Sale without obligation to purchase. There are monthly packages containing from 12 to 15 new numbers in various grades for piano, also somewhat similar assortments for violin and piano, for voice and for organ. Teachers wishing to receive any of these packages, even for a part of the season, should communicate their wishes to us. Further details on request, if desired.

## THANKSGIVING AND CHRISTMAS MUSIC

This reminder, prepared for publication in the late summer, will not meet the eyes of our readers much too soon to be of interest in connection with the question of music for two of the most important events of the year—Thanksgiving and Christmas. For most choir directors and organists these problems must be anticipated by at least a month or two. Consequently, from now on it is never too soon to get in touch with one's favorite publisher with a view to the selection of suitable and effective music, either for Thanksgiving or Christmas. The Theodore Presser Co. catalog of music of this kind is very extensive and long experience in taking care of such wants makes it a very simple matter for anyone to get promptly just such an assortment as may be depended upon to provide the best possible choice. The On Approval system is extremely liberal. Whether one wants anthems, cantatas or solos, our service is certain to be helpful.

### PRISCILLA'S WEEK

#### SEVEN LITTLE PIANO PIECES

By MATHILDE BILBRO

The very great popularity of this set of pieces, since their recent publication in sheet music form, has brought about a demand that they be published complete in a book. The seven little pieces, each devoted to a day of the week, are each accompanied by an appropriate text and a pen drawing. They are genuine first grade pieces and form a most entertaining series, especially useful for first recital pieces for juveniles, but also useful to the school teacher in the kindergarten or early grades seeking short rote songs. In advance of publication copies of this entrancing little book may be ordered at the very low price of 35 cents a copy, postpaid.

### NECESSARY JINGLES

#### FOR THE PIANOFORTE

By BLANCHE FOX STEENMAN

This very easy technical work is so arranged that it may be taken up almost from the beginning, in connection with the instruction book of tiny tots, each technical problem being worked out with appropriate verses and pen drawings, a feature which always serves to stimulate the child's interest. The following are covered: Independence of Fingers, Thumb Preparation for Scales, Key Grouping in Scales, Fingering of Scales, Triads and Arpeggios (Crossing Hands), Wrist Work and Chromatic Scales. The advance of publication cash price is 80 cents a copy, postpaid.

## THE MUSIC TEACHER'S GREAT RESPONSIBILITY

THE music teacher holds the keystone to the great structure of all musical interests. It is squarely up to the music teacher to make the study of music so attractive to children that they will take joy in coming for each lesson.

When one considers the pleasures of music, its inspiration, its consolation and its great mind-training qualities, it is a terrible hurt inflicted upon the life of a child when a music teacher unwittingly discourages, by failing to lead the child attractively into music, so that there will be a real desire to progress in it.

The Theodore Presser Co. has published many fine teaching works to meet the teachers' demands for attractive material. "Music Play for Every Day," the tremendously successful new very first piano book for young children, is the latest and most notable example of practical efforts to co-operate with teachers in making music something that the child beginner will find fascinating. Every teacher should see how "Music Play for Every Day" helps them do this in a superb manner.

There is no surer way for a music teacher to have a large class of pupils than to maintain a pleasant teaching personality and an individual enthusiasm for each pupil's progress, thereby assuming full responsibility for seeing that the pupil finds delight in music study. Acquaintance with attractive teaching material can be made readily through the "On Sale" plan of the Theodore Presser Co., and also through the regular reading of the Advance of Publication Offers appearing each month under this monthly letter.

## Advance of Publication Offers—October, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready.

ALGERIAN DANCES—PIANO—R. S. STOUGHTON.60c  
BLUE RIDGE IDYLS—PIANO—LILLY STRICKLAND.60c  
BOOK OF TRIOS FOR PIANO, VIOLIN AND CELLO.75c  
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PIANO ACCOMPANIMENT TO ORCHESTRA.....40c  
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UNFINISHED SYMPHONY—PIANO SOLO—FRANZ SCHUBERT.....30c  
WHAT EVERY PIANO PUPIL SHOULD KNOW—CLARENCE G. HAMILTON.....60c

### ITALIAN LAKES

#### SUITE FOR THE PIANOFORTE

By JAMES FRANCIS COOKE

Many ETUDE readers, who have enjoyed the author's graphically descriptive articles on Italy and its historic musical associations, will be pleased to know this work. Both the articles and the compositions furnish excellent material for music club work. The enthusiastic acceptance of the individual piano solos when published in sheet music form has inspired the decision to publish them in the form of an album, handsomely bound, making an artistic addition to the pianist's music library. The advance of publication cash price for this beautiful volume is only 75 cents a copy, postpaid.

### WHAT EVERY PIANO PUPIL SHOULD KNOW

By CLARENCE G. HAMILTON

There are a thousand and one things that the piano student should know, which, as a rule, are merely learned from time to time as the occasion may arise. To have so many valuable precepts incorporated in one book, as has been done in this work, is a very great help, and all the more so, when they come from one having both experience and authority. Prof. Hamilton has delighted thousands of readers of THE ETUDE MUSIC MAGAZINE with his monthly contributions to "THE TEACHERS' ROUND TABLE." Orders for copies of this book are being received at the low advance price, 60 cents, postpaid.

## PIANO PIECES FOR BOYS

In order to interest boys in piano practice, it is best to provide pieces adapted to their peculiar likes. The picturesque must be in evidence, strong rhythms are desirable and a general rugged quality. The pieces selected for this particular volume will be carefully graded, starting in the second grade and not going beyond the third grade. Pieces of the type of *Jolly Darkies* by Bechter, *The Banjo* by Wright, various lively marches and other characteristic pieces will be much in evidence.

The special introductory price in advance of publication is 35 cents per copy postpaid.

## SECOND YEAR AT THE PIANO

By JOHN M. WILLIAMS

This book is to follow directly Mr. Williams' highly successful *First Year at the Piano*. It goes right on where the first book leaves off and the material is equally interesting and satisfying. Many novelties are included and the entire subject is presented in a clear, concise and logical manner. The book is now ready but the special introductory offer will be continued during the current month.

The special introductory price in advance of publication is 50 cents per copy postpaid.

## BOOK OF TRIOS FOR PIANO, VIOLIN AND CELLO

The growing cultivation of ensemble music and the increased study of the cello have brought about a demand for easy or moderately difficult numbers in trio form for piano, violin and cello. The trios of the great masters are all rather difficult to play and it is a good thing for instrumentalists to acquire the necessary experience by the study of shorter and easier works. Our new volume will consist of a series of beautiful and playable arrangements chiefly by modern writers. Those of our patrons who are interested in obtaining material of this kind may place orders now for delivery upon publication of this work at the low advance price, 75 cents a copy, postpaid.

## SONATINA FOR THE ORGAN

By JAMES H. ROGERS

Mr. James H. Rogers' *Miniature Suite for the Organ* has proven very successful. It demonstrates the possibility of writing in a true organ style and in classic form with highly interesting content, and yet at the same time, making only modest demands upon the technical equipment of the player. All of the foregoing apply equally to Mr. Rogers' newest work, the *Sonatina for the Organ*. This number is in three well contrasted, original and very effective movements.

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## CONCERT ORCHESTRA FOLIO

This collection is now about ready. It will be found equal to, if not surpassing the other numbers of our series. The material is so fresh and inspiring, and the arrangements are so practical and playable, that it cannot fail of being highly appreciated. It is a real high school book and while it does not make any undue demands up the players, all of the numbers are full and brilliant in effect.

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*Errors like straws, upon the surface flow;  
He who would search for pearls must dive below.*

—Dryden



## CLASSIC AND MODERN BAND AND ORCHESTRA COLLECTION

JOSEPH E. MADDY AND WILFRED WILSON

The work of Mr. Joseph E. Maddy in connection with school bands and orchestras is too well known to need further production. Captain Wilfred Wilson is so well known for his long work in band and orchestra music, especially in connection with schools. Messrs. Maddy and Wilson, in collaboration, have produced a remarkable collection. This collection will be published in two distinct versions, one for band and one for orchestra. While the contents will be very nearly the same in both versions, the parts are not interchangeable. The contents will be made up of works by Classic, Modern and contemporary writers, all in brand new arrangements, the instrumentations being those adopted as standard by the Music Supervisors. The pieces have been selected from a view to their availability for concert and exhibition purposes. The parts are not difficult, however, the arrangements having been made with a view to simplicity and richness.

The special introductory price in advance of publication for the instrumental parts, either for band or orchestra, will be 25 cents each, postpaid; the piano accompaniment to the orchestral version, 35 cents, postpaid.

## ALGERIAN DANCES

SUITE FOR THE PIANOFORTE

By R. S. STOUGHTON

These Algerian Dances were originally written for a Dance Drama. They are very highly colorful and rhythmically correct. The titles of the separate numbers are: Within the Mosque—Oureida's Dance—A Dancer from Tunis—The Moorish Dancer—Dancers from Biskra. This work is a decided novelty, either for recital work or for interpretative dancing. The author is one of our foremost American composers and our catalog contains many of his songs. He is also well known as a writer of characteristic organ compositions and we feel certain that our patrons will be delighted with this latest offering by Mr. Stoughton. The advance of publication price is 60 cents a copy, postpaid.

## BLUE RIDGE IDYLS

SUITE FOR PIANOFORTE

By LILY STRICKLAND

Lily Strickland is an American composer whose works have found great favor. Many of her songs and piano pieces have been remarkably successful. When she writes of Blue Ridge Idyls, however, she is on her own ground as Madam Strickland is a native of the South. This work is a collection of lyric pieces exemplifying the characteristics of the famous Blue Ridge country and of the natives thereof. These pieces will make delightful recital numbers for the pianist of average ability and may be used for study material in the upper intermediate grades. While this book is being prepared for publication we are accepting orders for it at the special price of 60 cents a copy, postpaid.

## STUDIES IN MUSICIANSHIP

SELECT STUDIES FOR THE PIANOFORTE

By STEPHEN HELLER

IN FOUR BOOKS

Edited by ISIDOR PHILIPP

The first book of this new and very important series is now about ready and work is progressing on the second book. Book One is about right to place in the hands of good third grade students. It will complement in a musical way the technical benefit to be gained by a suitable *Opus* of Czerny, and the usual technical drill. The studies of Heller are so beautiful musically that many of them are played as pieces. They are by no means selected from the better known *Opus* numbers, but they have been culled from the entire works of Heller.

The special introductory price in advance of publication is 60 cents for each volume, postpaid.

## STORIES TO SING TO

AN EASY, EFFECTIVE AND INTERESTING METHOD OF DEVELOPING THE SENSE OF PITCH IN YOUNG CHILDREN

By GLADYS TAYLOR

A knowledge of pitch on the part of juveniles insures the future development of musicianship and leads to musical appreciation. In this little work, as a means of teaching children differentiation of pitch, two little stories are told in which the members of the class take part and through the presentation of these stories the different degrees of pitch are presented in a most attractive manner. The idea is a very good one, indeed. Kindergarten teachers by all means should procure this book while it is obtainable at the special advance of publication cash price, 20 cents a copy, postpaid.

## TUNES FOR LITTLE FOLKS

FOR THE PIANOFORTE

By M. L. PRESTON

Here a composer who is gifted with a vein of attractive melody, which is found in few composers, presents a work that represents her first entrance into genuine first grade work. In these little pieces which start out in the five-finger position, all the same freshness and inspiration of melody will be found that is so obvious in her larger works. Beginners will be sure to enjoy this book, and teachers, who recognize the necessity for adding a bit of recreation to the pupils' studies, especially in the earlier grades, will welcome its publication. While this interesting little book is being prepared for publication copies may be ordered at the special advance of publication cash price, 35 cents a copy, postpaid.

## ON OUR STREET

TWELVE PIANO PIECES FOR BEGINNERS

By ALLENE K. BIXBY

Here is another of those splendid helps for beginners that encourage study and progress. Each of the numbers in the book is very tuneful, written in characteristic style, and each has explanatory text. It is one of the best works of its kind that we have ever published and makes a fine supplementary book to the average instructor. The author is a practical teacher who realizes the necessity for variety in the presentation of early grade material. In advance of publication, cash price, 30 cents a copy, postpaid.

## LITTLE STUDY PIECES IN THE CLASSIC FORMS

By FANNIE REED HAMMOND

In this fine little book the author has devised a method that will appeal to the teacher who realizes the wisdom of inculcating in the pupil a taste for the classics at the earliest possible opportunity. It consists of a collection of original little compositions written in the classic forms, each accompanied by a description of the form. The pieces begin in the early second grade. The advance of publication cash price for this useful work is 35 cents a copy, postpaid.

## VIOLA, CELLO AND BASS PARTS TO LEHRER'S ENSEMBLE METHOD

By WILL H. BRYANT

*Lehrer's Ensemble Method for the Violin* has proved so satisfactory for class work that we find a number of teachers have been arranging their own additional parts to this method for Viola, Cello and Bass. Mr. Will H. Bryant, who has worked most successfully in this field, has written a set of very effective parts for these additional instruments and any one of them, or all of them, may be added to the *Lehrer Method*. This would provide material for a complete class in stringed instruments for public school work, or elsewhere. These parts are now about ready.

The special introductory price in advance of publication for each part is 35 cents, postpaid.

## THE PIRATE'S UMBRELLA

OPERETTA FOR BOYS

By MRS. R. R. FORMAN

This is just the work for production by a group of school boys. It is smart and colorful with bright and amusing dialogue, a clever plot and vigorous tuneful music, all very easy of production. This operetta was written with a view to make it solely for production by boys. We can recommend it very highly.

The special introductory price in advance of publication is 85 cents per copy, postpaid.

## THE SHEPHERD

MUSICAL PLAY FOR CHILDREN

By MATHILDE BILBERO

This is an easy operetta that may be produced by children of almost any age. It is very short, easily learned and has enough variety to require three brief acts, the entire performance lasting about one hour and one-half. The libretto is based upon two of Aesop's fables and the story is told in a very jolly manner. The music is bright and catchy throughout. There is opportunity for the introduction of dances, using numbers from the operetta itself. The advance of publication cash price for a single copy is 35 cents, postpaid.

## LIGHT OPERA PRODUCTION

FOR SCHOOL AND COMMUNITY

By GWYNNE BURROWS

The production of operettas by amateurs is one of the most interesting forms of entertainment. In this new book, every detail in connection with such production is carefully explained. It is a book that should be in the hands of every music supervisor and chorus director. The language is plain and understandable and all of the directions are of the most practical character.

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## SOLDIERS OF CHRIST

SACRED CANTATA

By PHILIP GREELY

A brilliant and militant church cantata entirely out of the usual line. It is suitable for performance at any special musical service at any time of the year and it is sure to be well liked both by choirs and congregations. The busy choirmaster who finds pleasure in presenting a good musical program will welcome this cantata which is a splendid novelty. We are accepting orders for single copies of this work in advance of publication at the very low price of 20 cents, postpaid.

## PART SONGS FOR SOPRANO, ALTO AND BASS VOICES

"S. A. B. Trios," as music supervisors and music clerks call choruses for soprano, alto and bass voices, are much desired in school work, because they make it possible for the boys with heavier voices to have a satisfactory part, while the other voices take the soprano and alto parts. This will be a collection of numbers that are well made from the standpoint of musicianship, and yet at the same time are melodious and satisfying. In advance of publication copies of this book may be secured at 30 cents, postpaid.

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By FRANZ SCHUBERT

Schubert's Unfinished Symphony in B Minor is one of the most popular works ever written. Through it runs a vein of pure and expressive melody. Many of its themes have been arranged in various forms. As a piano solo, however, it is the most playable of all the symphonies. A carefully revised and edited arrangement of this work will soon be added to the *Presser Collection* and while the mechanical work is being completed we are booking orders for copies at the low advance price, 30 cents, postpaid.

(Continued on page 804)

## WORLD OF MUSIC

(Continued from page 723)

OPERA ON THE INSTALLMENT PLAN is a world innovation of the Chicago Civic Opera Company, the management of which is offering subscriptions at "One Dollar Down and a Dollar a Week."

THE ROYAL WELSH NATIONAL Eisteddfod met this year at Treorchy in South Wales, from August 6th to 11th. As many as eighteen thousand persons were in attendance on a single day. Its influence on general musical culture may be judged from the fact that the test pieces for competitive vocal organizations included Parry's "Blest Pair of Sirens," Bach's "Death, I do not Fear Thee," Schubert's "Song of the Spirits," and Wagner's "Song of the Rhine Maidens;" for instrumental bodies, such works as Beethoven's "Eroica Symphony" and Holst's "St. Paul's Suite;" while solo voices were asked to sing from Bach, Purcell, Tschaiakowsky, Elgar, Coleridge Taylor and Brahms.

A SIMPLIFIED KEYBOARD, adaptable to either piano or organ, and not so different in plan and operation from the ordinary typewriter, has been invented by a parochial priest, Tofé Y Bonilla, living near Madrid, Spain. The device may be fitted over the ordinary piano or organ keyboard, to be used or removed at will. A system of notation by numerals and dots reduces the reading of hymns and simple instrumental music almost to the simplicity of the alphabet. The invention is not yet on the market.

A NEGRO SYMPHONY ORCHESTRA, of fifty players who have been trained under the best teachers of the city, and with Harrison Ferrill as conductor, is about to launch its first season of concerts in Chicago.

MRS. BARBARA SCHUBERT SCHWEIGOLD, a niece of Franz Schubert, the immortal composer, died at her home in Xenia, Ohio, on July 10th, at the age of eighty-six. Born in the Grun Bayern, Germany, she came to America in 1859.

## COMPETITIONS

PRIZES OF THREE HUNDRED DOLLARS, and of two hundred dollars, are offered for the best Organ Compositions submitted before October 1, 1928. Particulars may be had from the National Association of Organists, 49 West Twentieth Street, New York City.

A ONE HUNDRED DOLLAR PRIZE is offered for a "State Song" for Florida. Particulars from Mrs. Ed. R. Bentley, 901 Marble Arcade Building, Lakeland, Florida.

SIX THOUSAND DOLLARS IN PRIZES for a new National Anthem are made available by Florence Brooks-Aten, founder of the Brooks-Bright Foundation for the promotion of international understanding. Particulars from the National Anthem Competition, Room 2017, 342 Madison Avenue, New York City.

THE PRIZE OF ONE THOUSAND DOLLARS, offered by Alfred Seligberg, through the Society of the Friends of Music, for a sacred or secular cantata suitable for use by that organization, is again open for competition till November 1, 1929. Particulars may be had from Richard Copley, 10 East 43rd Street, New York City.

\$40,000 IN PRIZES are offered to American composers. \$25,000 will be given for the best work in any form within the playing scope of the full symphony orchestra: \$10,000 and \$5,000 will be given for the best and second best compositions within the playing scope of the American dance, jazz or popular concert orchestra. The symphonic contest closes on May 27, 1929, and the popular contest on October 29, 1929. Full particulars to be had from the Victor Talking Machine Company, Camden, New Jersey. This prize, altogether unprecedented in size in the history of music, was announced at a dinner given to the profession in New York City and was received with great acclaim.

A PRIZE OF \$1,000 is offered by the National Federation of Music Clubs for a composition in any form for solo piano with orchestra, to take fifteen to forty-five minutes in performance. Particulars may be had from Mrs. T. C. Donovan, 1633 Cedar Avenue, Pittsburgh, Pennsylvania.

THE ELIZABETH SPRAGUE COOLIDGE PRIZE of one thousand dollars for a quintet for flute, oboe, clarinet, bassoon and French horn, or for piano and four wind instruments, is open to composers of all nationalities. Also another prize of \$500 is offered for a suite or similarly extended composition for two pianos (two players), open only to composers who are citizens of the United States. The competition closes April 15, 1929. Particulars from the Chief of the Music Division, Library of Congress, Washington, D. C.

A PRIZE OF ONE THOUSAND DOLLARS is offered by the Society of the Friends of Music for a cantata for chorus, not less than two nor more than four, soloists and orchestra. The contest is international, and full particulars may be had from Richard Copley, 10 East 43rd Street, New York City.



### THE PRESSER PERSONNEL

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One of the important things in connection with the many new works constantly being added to the Theodore Presser Co. catalog and also in the reprinting of numbers to refill depleted stocks, is an accurate check on costs. It has only been through careful buying and accurate check upon costs that the Theodore Presser Co. has been able to price its publications more reasonably than the general average.

Miss L. Vida Hoffman is engaged in the cost accounting work of the Publication Department. This involves considerable detail, since it includes stock records and multitudinous transactions with paper manufacturers, paper jobbers, printers and plate makers.

A number of assistant clerks, of course, are necessary to keep up with these details, and as office assistant to Mr. Henry B. Hessel, Manager of our Publication and Printing Department, Miss Hoffman supervises all of these details. This young lady has been with the Theodore Presser Co. since the year 1921 and her first duties were solely as a stock record clerk.

As is the case with many Presser Co. employees, Miss Hoffman is a professional musician, and now holds a solo position in a large suburban church, being an accomplished soprano. Incidentally, Miss Hoffman sang the rôle of Isabella in the immensely successful production of "Barbarossa of Barbary," presented by Theodore Presser Co. employees last May.

### HOW TO MASTER THE VIOLIN

By FREDERICK E. HAHN

This is not an instruction book, it is rather a book of practical advice and suggestion, covering every department of violin playing from the beginning to virtuosity. It is illustrated copiously both with reproductions of photographs and with many musical examples. It is the product of Mr. Hahn's long years of experience of a student, player and teacher. It will prove to be one of the best works of its kind ever offered.

The special introductory price in advance of publication is \$1.00 per copy, postpaid.

### TO A KATYDID

CANTATA FOR CHILDREN'S CHORUS

By CARL BUSCH

School Music Supervisors and those who have the training of children's voices in charge will welcome this offering by a well-known composer whose similar productions have attained great success. It is so written that it may be sung by two voices and the compass of these two parts is kept within reasonable limits. There is considerable independent writing, although the work is not difficult of performance. It may be sung as a three-part chorus also by the addition of an *Ad Libitum* alto part. The text is the well-known poem by Oliver Wendell Holmes. In advance of publication single copies may be procured at the low introductory price, 30 cents, postpaid.

### CONCERTINOS No. 1 AND No. 2

VIOLIN AND PIANO

By F. SEITZ

The Concertinos by Seitz have been found very useful for students as an introduction to the larger forms. They really give the pupil something to play. Number 2 in G, *Opus* 13, may be played by one who is still in the first position, while Number 1 in D, *Opus* 15, may be taken up as soon as the student begins to feel at home in the third position. These numbers may be used with excellent results in students' recitals. The advance of publication cash price is 35 cents for each volume, 60 cents for both, postpaid.

### NEW YORK SINGING TEACHERS' ASSOCIATION—ITS STORY

The secondary title of this book is A Record of Agreement on Essentials. The New York Singing Teachers' Association was founded in 1906. It was originally an organization for mutual improvement and defense. This body, now in its third decade, publishes its history and in connection thereto, all its valuable Essays, Discussions and Decisions. It is a volume that every teacher and student of singing should be glad to own. The various papers on vocal subjects alone render the book extremely desirable and its application is universal. The advance of publication price is \$2.50 a copy, postpaid.

### ADVANCE OF PUBLICATION OFFERS WITHDRAWN

The following works have now been published and the advance of publication price withdrawn. Teachers and musicians may secure copies for examination under the terms of our convenient "On Sale" plan.

"*Tuneful Tasks*," by John Thompson. This is a book of easy studies exemplifying all forms of elementary technic but presented in such a pleasing manner as to prove most attractive to the piano student. The author has used this material with great success in his own classes. Price, 75 cents.

"*The Manger King*," Christmas Cantata by Alfred Wooler. Those who are planning the Christmas program at this time should not overlook this new cantata from the pen of the well-known composer, Alfred Wooler. It is compact and not too long and well within the range of the average choir. Pleasing solos are interspersed throughout. Price, 60 cents.

### CHANGE OF ADDRESS

When making a change of address, invariably mention both your old and new addresses. Please allow four full weeks in order that proper transfer may be made on our books. Wrappers for THE ETUDE of necessity are addressed from three to four weeks in advance and prompt notification of any prospective change should come to us.

### THE PRESSER PERSONNEL

Introducing our patrons to the highly trained members of our staff who serve them daily.



The name of Edgar Alden Barrell, Jr., is well known to regular readers of THE ETUDE, who month after month have seen the Educational Study Notes he writes in THE ETUDE MUSIC MAGAZINE.

Mr. Barrell is a member of the Editorial Department of the Theodore Presser Co., devoting most of his time to the many vocal manuscripts handled by our Editorial Department.

Then he devotes a portion of his time to furnishing special technical musical information to some of our many friends and patrons having certain musical problems or queries which they put to us in their correspondence.

Although Mr. Barrell gives promise of many important musical activities and creations in the years he has yet before him, already he has done himself great credit with his compositions which include songs, organ pieces, piano pieces and anthems. He also has made some very interesting part-song arrangements.

Mr. Barrell has been with the Theodore Presser Co., since April, 1927, and in the years prior to joining this organization, his musical activities brought him creditable notice. Even during his years of special musical study in Boston, Mr. Barrell had an organ position of excellence in New Bedford, Massachusetts.

Mr. Barrell came to us from this state, where he was born and received his education. We should introduce him with a degree of A. B. to his name, because he earned this degree at Harvard University.

### PLANT LOVERS, ATTENTION!

Here is your opportunity to obtain three beautiful ferns without cost. We will send to you for only one new subscription to THE ETUDE at the full price of \$2.00, your choice of any three of the following selected list of hardy ferns. Ostrich Plumes, Roosevelt, Teddy Junior, Boston, Whiteman, Asparagus Sprengeri (Emerald Feather), Asparagus Plumosus (Lace Fern), Maiden Hair, Sweet Fern, Moss Fern.

The plants will be mailed to you properly packed, direct from the nursery, charges paid. Act promptly as the supply is limited.

### WARNING

We wish to caution our musical friends against dishonest magazine subscription solicitors. Beware of the man or woman who tells a hard luck story or poses as an "ex-service man," a "college student working his way through by getting points for taking subscriptions," etc., etc. Daily receipts of complaints from all over the country makes this warning imperative. Do not sign any contract and do not pay any money unless you first read the terms of the agreement and are convinced that the agent is reliable. Our representatives carry our official receipts—we cannot be responsible for the work of swindlers.

## SPECIAL NOTICES AND ANNOUNCEMENTS

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FOR SALE at special discount—choice pipe organ music. Write for list. E. C. Hall, 613 W. Granite St., Butte, Mont.

FOR SALE—Three used A. K. Virgil claviers. Good condition. Oak cases. Price \$50.00 each. Address J. Y. B., care of Etude.

### ANNOUNCEMENTS

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By HELEN L. CRAMM

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TRY YOUR MUSIC STORE FIRST



## Getting a Good Start

(Continued from page 777)

From the very first instant of singing, on the consonant as well as on the vowel, and, second, the retention throughout of the addition of "responsive freedom" of all parts involved, particularly of the tongue, lips and jaw.

The control of the singing breath is mentioned first, because, if that control is not present when the initial consonant is articulated, it will not be present when the following vowel is sounded.

### When Breath Control Is Lost

AT THE MOMENT breath control is lost there will inevitably be an involuntary failure to retain the condition of "responsive freedom" of the moveable parts of the vocal instrument, with consequent constriction and injury to the quality of the tone. Therefore, it is obvious that the retention of breath control of first importance to the production of good tone, no matter what the exercise.

Unfortunately it is true that even when the control of the outgoing singing breath is retained, that is, when the breath is sent forward with unwavering slowness and readiness, there will not be a certainty that the student will be able to retain, at the same time, the condition of responsive freedom (tonicity with absence of rigidity) of the moveable parts of the vocal instrument. It is possible for the beginner, because of long-standing habits of stiffening tongue, jaw and other parts when pronouncing, to make these parts more or less rigid, even though the control of the breath be retained.

A distinction must here be observed. If the control of the breath is *not* retained, the singer will inevitably cramp the parts. If this breath control is retained, the singer may but *need not* cramp the parts.

One way of solving this problem may be stated as follows. Let the student be instructed to will that the jaw be allowed to

"float in the air" (no hardening of muscles immediately back of the point of the chin nor downward pressure upon the jaw bone) and further to pronounce the syllables upon a controlled breath with a quick, full action of the tongue, with perfect retention of the "floating" sensation at the jaw and with "looseness" of the tongue when it drops to its position for the vowel. Then will he have in mind the items necessary for success (through the use of syllables as well as vowels) in the acquisition of a good habit of tone production.

### Rapid Repetition of Syllables

IT HAS been found that the rapid repetition on one breath of several short syllables, as 1-2-3-4-5-6-00, or *Lah-bay-nee-po-too*, with controlled breath, a continuous flow of breath and tone, much action of the articulating organs, and natural weight (force) of voice upon easy middle pitches, has a distinct value in bringing the student to a realization of what it is to sing with the articulating organs free from rigidity and eventually to set up a habit of singing in that desirable manner.

The philosophy of such work is that the rapid pronunciation on a controlled breath of changing syllables keeps the lips, tongue, soft palate and jaw so busy that the opportunity for stiffening the parts involved is reduced to a minimum. But the control of the breath is vital to the success of this device. If at first the student finds it difficult to make this exercise work, it may be done *without tone*, but in every other point as though actually singing. It is for the student next to concentrate upon willing that the tone shall be added *without in the least changing the manner of outbreathing* or slowing up the movements of the parts involved in pronouncing.

## TEACHERS' ROUND TABLE

(Continued from page 755)

to strict time. Teach her to study the part for each hand by itself, counting aloud, until she can play it without stammering. When she first puts the hands together, let her play with the metronome at for a very slow pace.

Meanwhile, play duets with her at each lesson period—duets so simple that she can read them with ease, such as *Youthful Toys*, by Georges Bernard, or Kölling's *Teacher and Pupil*, Op. 366, in two volumes.

### A Refractory Mother

I have a class of fifteen piano pupils; but since I live fifty miles from a music house, I find many perplexing problems arising as to what to give them.

One pupil in particular puzzles me, because her mother does not want her to have Mathews' *Graded Course* nor Presser's *Second Beginner's Book*. During the eighty lessons that I have given her, she has finished the major scales, Loeschhorn's *Studies for Beginners* and various pieces. She is an exceptionally bright pupil, though she has difficulty in reaching some chords, since her hands are small.

Do you think that I made a mis-

take in consulting the mother, since I formerly used my own judgment? Please suggest materials for the pupil.—E. E. S.

If a doctor were called in to a sick child, he would hardly ask the parents what medicine he should prescribe. Likewise, a music teacher should be the one to decide what is best for a pupil, not her mother. So I'm inclined to think that you made a mistake in calling her into consultation. A clever teacher will, of course, take into account the wishes of a pupil and even those of her parents; but she will still keep the governing reins in her own hands.

There are various books of studies which may well be used with your pupil. Especially adapted to small hands are Lemoine's *50 Juvenile Studies*, Op. 37, which are melodious and technically efficient. An attractive new set of graded studies is *Twelve Piano Etudes for Young Students*, by M. Bilbro (Presser Company). For a still easier grade, try *Two and Twenty Little Studies in First Grade Piano Teaching*, by Helen M. Cramm (Presser Company).

makers' bills promptly, quarterly and on the day."

Oddly, Thayer says, "There is nothing anywhere to indicate that she exerted an influence upon the emotional life and development of her son, and in respect of this no wrong will be done her if the

lower order of her culture be taken into consideration."

This is hard to believe. Romain Rolland, whose novel "Jean-Christophe" is founded on the life of Beethoven, sees this "quiet, suffering woman" in a more sympathetic light.

## MUSICAL HOME READING TABLE

(Continued from page 735)

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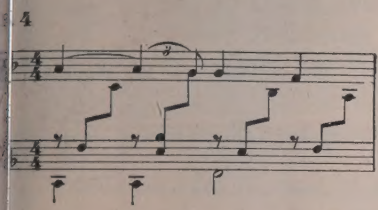
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## Schumann's "Novelette in F"

(Continued from page 785)

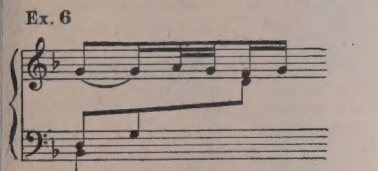
that it ends with sufficient deliberation (rit.) to avoid the appearance of flying into the next one. measure 22 the sixteenth note (which so one of the triplet notes) is incorrectly written, as the passage ought to be:



in measure 48 (two notes against the G comes halfway between E and B-flat. This point is cleverly made in an *Etude* of Saint-Saëns (Op. 52, No. 4):



turn in measure 34 is best played:



for measures 45-46 a *pp* is welcome (perhaps with soft pedal) as well as a *Andando*, which last is best prepared by every slight *expressivo* in the measure before.

While every player should have the idea of obtaining a *legato* with the fingers when this is possible, it is often the case that the pedal may well be added to obtain a more beautiful one, or that the pedal must be used when the desired smoothness cannot be got through the fingers; in such conditions as the following:

## MASTER DISCS

(Continued from page 750)

ly two of the "Five Novelettes," composed by that ingenious and melodic Russian, Alexander Glazounov. The two movements which they chose are *Interludio in Modo Antico* and *Alla Spagnuola*. There is a disc which is worthy of every collector's attention.

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PIANO recording is consistently improving, and, although an impeccability of tone production has not been entirely established, still the characteristic quality of this instrument has been so reproduced as to command the respect of the most captious listener. Among recent piano discs there are several which stand out not alone for their artistic interpretations, but also because of realistic reproductions. On Victor disc, number 6828, Harold Bauer plays Liszt's melodic *Etude in flat* and also Schumann's poetical fantasy *In the Night*, Opus 12, No. 5. Both

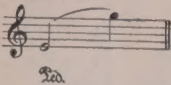
are exceedingly difficult, the first requiring an exacting technic from the left hand as well as the playing of trills in octaves, the second a smooth legato and dexterous fingering. It is platitudinous to say that Bauer surmounts all difficulties and interprets them splendidly. This disc should be a great assistance to a piano student.

So, too, should Myra Hess' perfect performances of three of the ingenious etudes by Claude Debussy recorded upon Columbia disc number 7151M. The austere simplicity of the *Girl with the Flaxen Hair* and the humor of the *Minstrels* is ably brought out in her playing upon the one side of this disc, and the grace and the colorful charm of *Goldfishes* is excellently projected upon the other side.

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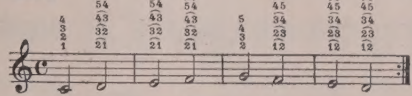
Ex. 7



In measures 21-48 its use is practically continuous.

*Legato* often may be obtained (as here in many cases) by changing fingers on a note, as in measure 24. Organists are familiar with this device; but too many pianists have not made its acquaintance. The following exercise will be helpful:

Ex. 8



Measures 61-81 are in strong contrast to the rest of the piece, the little motive of five notes being tossed, in polyphony, from one voice to another. A real problem is given us, for these short phrases must be made interesting to the hearer. Remember what Schumann says: "Always play as if a master were listening."

We have here an extreme case of his fondness for repetition of very short phrases, as also in the *Arabesque*, Op. 18. This portion of the piece must be handled adroitly, for without elasticity in phrasing and lovely contrast in dynamics it easily becomes monotonous. As an instance, care must be taken that the accent marked for the first note of each group of five shall vary in intensity. The composer gives little help by his solitary *mf*. It is seldom that the player is so left to his own resources as here—"with great expression" might be written as our guide. After a hint of the first section (82-85) the second one returns, to be treated, naturally, much as before. For the *Coda* (beginning at measure 125), a rather more animated *tempo* seems appropriate, with a slight slowing up for the last few measures; observe the brisk feeling that comes from the constant repetition of the triplets, in measure 123 to the end.

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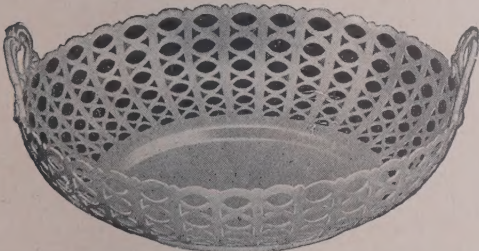
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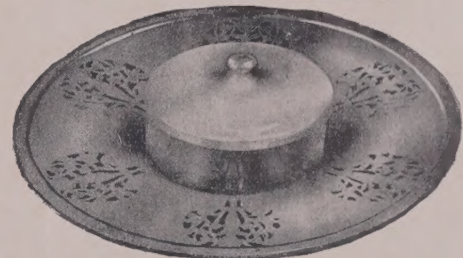
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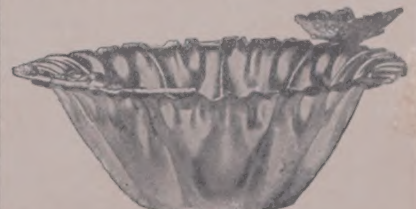
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